F-46.103
L41
1794

FROM THE LIBRARY OF

REV. LOUIS FITZGERALD BENSON, D. D.

BEQUEATHED BY HIM TO

THE LIBRARY OF

PRINCETON THEOLOGICAL SEMINARY

Division SCB

Section 2537

Elizabeth Justice
Her Book
April 7th 1[illegible]

THE

ART OF SINGING;

IN THREE PARTS:

VIZ.

I. THE MUSICAL PRIMER,

II. THE CHRISTIAN HARMONY,

III. THE MUSICAL MAGAZINE.

LIBRARY OF PRINCETON
SEP 21 1932
THEOLOGICAL SEMINARY

BY ANDREW LAW, A. M.
Author of the SELECT HARMONY, RUDIMENTS of MUSIC, &c.

Publiſhed according to ACT of CONGRESS.

**

PART I.

CHESHIRE ; CONNECTICUT :
M,DCC,XCIV.

THE

MUSICAL PRIMER;

OR THE

FIRST PART OF THE ART OF SINGING:

CONTAINING THE RULES OF

PSALMODY,

NEWLY REVISED AND IMPROVED;

TOGETHER

With a number of Practical LESSONS and Plain TUNES:

Designed expressly for the use of LEARNERS.

BY ANDREW LAW, A. M.

SECOND EDITION.

Price, 25 Cents single—20 Cents by the Dozen.

ADVERTISEMENT.

A BOOK, that might be obtained with little expence, and be ſuitable for learners at their firſt ſetting out, has been frequently called for. Such an one is the following. The rules, compriſed in it, are explained with the utmoſt conciſeneſs and ſimplicity. If the learner, upon peruſing them and practiſing upon the additional leſſons and tunes, finds, that he is like to ſucceed as a ſinger, he may ſafely venture to purchaſe other muſic; if not, he may relinquiſh his book and his undertaking together, without much loſs of time or money.

N. B. Purchaſers, who deſire it, may have this First Part *of the ART of SINGING, bound with* Part Second, *or the CHRISTIAN HARMONY.*

PREFACE.

THE usual method of teaching vocal music is faulty. Learners are hurried forward too rapidly. They attempt to sing airy and difficult pieces of music, before they have learnt to sing those that are more plain. The consequences are such as might be expected. Multitudes are discouraged and give up singing entirely; and many, who persevere, acquire bad habits, and become, at best, but miserable performers.

In reading, the pupil is conducted onward, step by step, from the elements of his art; from his a, b, c, till he is able to read the most complicated sentences at sight. So ought it to be in music. The learner should begin with the rules, which are the elements, the a, b, c, of his art. From these he ought to ascend gradually. From a mere melody, or succession of sounds, in their simplest state, as the eight notes, he may venture to rise a step higher; to the plainest lessons and tunes; and from thence to those that are less plain. By proceeding in this way, he will eventually rise so high in his art, as to be able to sing the most intricate pieces of music at sight. But the eminence alluded to is highly exalted; and let no one imagine, that he shall reach its summit, without taking the necessary steps.

In compiling this First Part of the Art of Singing, I have made it my express object, to prepare a little book, that might furnish and assist Singing-Schools, and all learners during the first stages of their improvement. In the *Introduction*, which immediately follows, I have explained a number of the most important things, which relate to vocal music. There explanations will therefore be serviceable to learners; and at the same time, interesting, and not unprofitable to singers in general.

But it is the *Scale of Rules* with which the labour, the actual task of the learner more immediately commences. To render this task as easy as possible, neither time, nor attention, have been spared. As the readiest way to effect the proposed purpose, appeal has been uniformly made to the reason and nature of my subject, as presented in theory and practice. For the scale, which follows, is not the offspring of a short and solitary attention to theory alone. On the contrary, it forms the result of a long course of experience in practising and teaching sacred music; and it is here presented, as the most perfect system of rules, that such experience has been able to suggest. European gamuts in the mean while have not been overlooked. On the other hand, I have ever examined them with care and deference; but at the same time, without thinking myself implicitly obliged to be guided by them, merely because they were already in use: For a thousand things are in use, which ought not to be copied. Hence, wherever I have discovered, that alterations might be made for the better, I have not scrupled to introduce them; and for such as are most material, have explained my reasons at large. Should the reader be inquisitive enough to examine them, I have only to ask, that he will do it thoroughly and fairly, and then judge for himself. Unless I am much deceived, he will not only find, that the reasons given are sufficient; but also, that the system of rules, here presented, are an improvement upon any one, that has before appeared.

To the Scale, there is added an *Appendix*. This is done, not becauſe the ſcale is in itſelf incomplete; but merely to accommodate it to the circumſtances of the day. For it is true that all muſic is not, at preſent, printed according to the rules of the ſcale; but it is equally true, that all muſic might be ſo printed and by that very means, be improved in point of ſimplicity. In regard to the muſic to be contained in the ſeveral parts of the Art of Singing, the appendix will not be wanted; and as to any other muſic, it may in all caſes be rendered more ſimple by tranſcribing it into the plan of the ſcale. If any one ſhould however chooſe to conſult ſuch muſic, as it ſtands, he will find the neceſſary directions in the *appendix*. It will then be ſoon enough for him to attend to the rules there contained, when he actually finds, that he is like to *want* them: And his attending to them at ſuch after period, will rather be an alleviation to him, than otherwiſe; for he will then, probably have fewer things to diſtract and divide his mind, than at his firſt ſetting out. At any rate, his attending to them, later, or by themſelves, can be no additional burden to him; for the ſame in ſubſtance that is here contained in the *appendix*, is knit into the body of common ſyſtems; and by adverting to the appendix in this book, he will only advert to ſome old rules, which, if muſic were printed as it might be, would be utterly uſeleſs.——As to the *Tunes* introduced into the Primer, they are principally of a kind, the moſt ſimple, plain and eaſy: Calculated, not to entertain the accompliſhed performer, who is delighted with nothing ſhort of refined and delicate airs; but to take the bewildered learner, and conduct him along a ſmooth and gradual aſcent in his way towards the ſummit of taſte and graceful performance.

INTRODUCTION.

SECTION FIRST.——OF MUSIC IN GENERAL.

TO adminiſter refined and rational amuſement, is only an inferior branch of the power of muſic. Her principal prerogative is, to rouſe and animate the paſſions, and in that way, to influence the heart. But in order to produce this effect, muſic muſt be well performed. Eaſe and freedom muſt be ſtudied, that ſtiffneſs and formality may be avoided, the teeth and throat freely opened, that the voice may be clear and ſonorous, and above all, the words diſtinctly and properly ſpoken, that what is ſung may be underſtood; that ſound and ſenſe, combined and reciprocally improved, may appear in their utmoſt force and beauty, and be capable of producing their utmoſt effect.

The more nice and curious ſhades of melody and harmony are ſo ſubtle as to elude the graſp of rules. Theſe muſt therefore be left wholly to the regulation of the fancy and the judgment. But the more prominent features of the ſcience of ſounds are not only remarkable and uniform, but alſo definable. Hence rules are formed: and rules, as far as they are definite, are certainly worthy of attention. To point out, and illuſtrate ſuch rules, as in fact are definite, forms the whole buſineſs of theory; to put thoſe rules in practice, muſt be left to the inclination of learners and the direction of inſtructors. But that which is now required, is to furniſh a theory of rules and directions, that may be actually reducible to practice; and with this object in view, I have introduced into the following ſections a number of the moſt important ſubjects relative to muſic, and have conſidered them at large. Some of them may appear difficult and perhaps unintelligible to learners; but if they ſhould not be able to underſtand them with once reading, let them by no means be diſcouraged, for perſeverance in ſtudy and practice, will render them plain and familiar. In the meantime, theſe ſections may probably be of ſervice to ſuch as deſign themſelves for inſtructors, for they treat upon ſubjects, which every inſtructer ought fully to underſtand and faithfully to inculcate.

SECTION SECOND.——OF TONING AND TUNING THE VOICE.

Good tones, in proper tune are indiſpenſibly requiſite in order to good muſic. One of the firſt and moſt important objects of the inſtructor ſhould therefore be, to modulate the tones, or ſounds of each voice, ſo as to render them agreeable: and where different voices join together, with a deſign of producing harmony, they ſhould all take the ſame pitch and move in perfect tune. The *tones* of the human voice, in order to be *agreeable*, muſt be open, ſmooth and flexible; and, to be *in tune*, each voice muſt accord with the others. Tones are the ground work of muſic, and if theſe are rough, or otherwiſe faulty, good muſic is at an end. To lead performers to ſing in a ſmooth and

flowing voice, is a *principal* duty of *inſtructors*. In this, I know, I have but *repeated* a propoſition, the ſubſtance of which, I had before expreſſed; but I wiſh it to be more than repeated, to be remembered, and carried into practice; for of a truth, it contains a duty that is neglected by moſt American teachers. The tones of our ſingers are in general, I had almoſt ſaid, univerſally rough, hard and diſſonant. In a word, our ſinging in general is extremely harſh; and this harſhneſs produces its natural effects: It renders our pſalmody leſs pleaſing and leſs efficacious; but it does more; It vitiates our taſte and gives currency to bad muſic. A conſiderable part of American muſic is extremely faulty. European compoſitions aim at variety and energy by guarding againſt the reiterated uſe of the perfect cords. Great numbers of the American compoſers, on the contrary, and as it were, on purpoſe to accommodate their muſic for harſh ſinging, have introduced the ſmooth and perfect cords, till their tunes are all ſweet, languid and lifeleſs: and yet, theſe very tunes, becauſe they will better bear the diſcord of grating voices, are actually prefered, and have taken a general run, to the great prejudice of much better muſic, produced even in this country, and almoſt to the utter excluſion of genuine European compoſitions. But it was the roughneſs of our ſinging that ought to have been ſmoothed and poliſhed, and not the compoſitions of Madan and Handell. If there is ought of roughneſs or diſcord required in muſic, it ſhould ariſe from the compoſition itſelf, and not from the voices of the ſingers: Theſe ſhould all be ſweet, graceful and flowing. But ſing the ſweet-corded tunes of this country make, in ſweet toned voices, and they will immediately cloy, ſicken and diſguſt.

To correct our taſte, and give to our muſic the energy and variety it requires, we muſt begin at the root of the evil. The cauſe that gives currency to bad compoſition, and operates to deſtroy the efficacy of our pſalmody muſt be removed. The harſhneſs of our ſinging muſt be corrected. Our voices muſt be filed. Every tone muſt be rendered ſmooth, perſuaſive and melting: and when a number of voices are joined together, they muſt all have the ſame pitch, or in other words, muſt be in the moſt perfect tune. Then, nor till then, ſhall we ſing well, and be able to diſtinguiſh between compoſitions of genuine merit, and theſe that are merely indifferent.

The accompliſhment of theſe purpoſes muſt depend in a great meaſure upon teachers. To mould the voices of their pupils into the moſt ſmooth and graceful ſounds, ought to be one of their firſt and principal objects; and every maſter who will give ſuitable attention to this ſubject, will find himſelf amply rewarded. The muſic of his ſchool will be rendered more delightful and more powerful; and he will have the double ſatisfaction of pleaſing and improving himſelf, while he gratifies and profits the public.

SECTION THIRD.——OF ARTICULATING and PRONOUNCING.

Words and ſyllables, as far as muſic will admit, ought to be articulated and pronounced according to the true ſtandard of converſation. But in aiming at this point, care muſt be taken, not to injure the ſounds of the muſic. Syllables muſt be articulated at their beginning, or ending, or at both, according as they are begun or ended with vowels or conſonants; and in dwelling upon a ſyllable between its beginning and end, the voice muſt open, ſwell and expand: And in this way, agreeable ſounds may be preſerved; whereas, without ſuch opening of the voice, flat and diſagreeable ſounds will frequently enſue. To dwell for inſtance, upon the ſound of the ſyllable *cheer*, implicitly adhering to the ſound of ee, will produce an aukward and diſagreeable tone. But in conſulting the *ſounds*, do not ſacrifice *diſtinct-*

neſs. By all means, let each ſyllable be articulated diſtinctly, and each word ſpoken plainly. Diſtinctneſs, however important, is an article in which almoſt all ſingers fail. They give the ſounds, but do not ſpeak the words ſo that they can be diſtinctly heard. Hence audiences diſcern the ſounds, but miſs of the words and their meaning, and vocal muſic is conſequently ſtripped of half its beauty. Diveſted of the ſentiment contained in the words, it is reduced to a level with inſtrumental performances.

In practiſing vocal muſic by note, the ſyllables, mi, faw, ſol, law, are uſed, as the vehicles of ſound. Theſe, properly pronounced, are admirably calculated for the purpoſe to which they are appropriated. They aſſiſt in forming the organs of ſpeech into poſitions, proper for making the tones open, ſoft, and ſmooth. Their true pronunciation is eaſy. The i, in mi, has its ſhort ſound, as in divinity; the o, in ſol, has its long ſound, as ſold, and the faw and law are pronounced as written.

SECTION FOURTH.——OF THE PARTS.

Melody conſiſts in a mere ſucceſſion of ſounds, and hence it may be formed by a ſingle part, or even by a ſingle voice; but harmony cannot be produced without a combination of ſounds, and hence the expediency of introducing a number of parts to move at the ſame time. The Baſs, is properly conſidered as the ground work, or foundation. Correct compoſers of modern date for the moſt part make uſe of Treble, as the leading part, or air; and this ſeems beſt to agree with the principles of harmony, which incline to aſcribe the chief melody, or ſong to the Treble, while the Tenor and Counter, or ſecond Treble, come in to fill up and perfect the harmony. When muſic conſiſts of four parts, that which is written loweſt is the Baſs; next above it is the Tenor; then the Counter, or ſecond Treble, and at top the Treble. The *loweſt* voices of men are ſuitable for Baſs. The Tenor is an eighth above, and is proper for the *higheſt* voices of men. An eighth above the Tenor, is the Treble, ſuited to the *higheſt* voices of women; and between the Treble and Tenor, is the ſecond Treble, or the Counter, which ought to be ſung by the *loweſt* Treble voices. To conceive of the manner in which the ſeveral parts take the pitch and agree together, recourſe may be had to the ſcale that is inſerted to ſhow the pitch of the parts.

SECTION FIFTH.——OF THE CLIFFS.

I have uſed only two Cliffs; the *F*, or Baſs-cliff, and the *G cliff*, which anſwers alike for *Treble*, *Counter* and *Tenor*. The common Counter cliff, I have omitted for two reaſons; firſtly, becauſe, without uſing it, every purpoſe may be anſwered as *well*; ſecondly, becauſe many purpoſes may be anſwered *better*. Having ſubſtituted the G, in lieu of the Counter cliff, I have tranſpoſed the notes of the Counter into the octave below, where they fall as naturally within the ſtave, as they do when the Counter cliff is uſed. Thus tranſpoſed, they are to be ſung in the *Treble* voice, by which means the ſame effect will be produced, as tho they remained in the octave above, and were ſung in the *Tenor* voice. By tranſpoſing the notes in this manner, the poſition of the Counter upon its ſtave will be more convenient and natural. Women, who for the moſt part ſing, or at leaſt, ought to ſing the Counter, have frequent occaſions, particularly when the Counter reſts, to ſhift into the Treble. Now it is well known that *Counter* is in fact a *lower part*, and requires to be performed

by *lower sounds*, than *Treble*; and upon this plan of using the G cliff and reducing the notes, they are at once placed, and actually meet the eye upon a lower part of the stave, so that whenever Counter-singers shift into the Treble, and there find the notes *higher* upon the stave, they will naturally be led to *raise* their voices, as is required; or whenever Treble singers shift into the Counter, and see the notes *lower* upon the stave, they will naturally be led to *lower* their voices as is likewise required. Another advantage of this plan arises from the unity of the Cliffs in the Counter, Treble and Tenor; and the consequential ease and facility with which each of those parts may at any time shift into each other. The Counter has the same cliff; the mi is upon the same line or space, and the consequent arrangement of the notes is the same as in the first and second Trebles and the Tenor. Hence, when no Counter is used, or when any other occasion requires, those who commonly sing Counter, may take one of the other parts, without the trouble and perplexity of learning a different cliff, a different place for the mi and a different arrangement of the notes thence arising.

SECTION SIXTH.——OF FLATS and SHARPS.

For the sake of variety it becomes necessary to shift the order of the semi-tones. This is done by means of *flats* and *sharps*. These, placed at the beginning of a tune, serve to regulate the mi, and remove the semi-tones from letter to letter into any part of the octave. Flats and sharps, that occur at the beginning of a tune, continue to operate till it closes, unless counteracted by the occurrence of other flats, sharps or naturals. Flats, at the beginning of tunes, sink all the notes upon their letters, half a tone, and sharps raise them half a tone. By this means, the keys of tunes, may be transposed from letter to letter, and the air still preserved; and thus it is, that the semi-tones are removed at pleasure, and made subservient to the purposes of convenience and variety.

SECTION SEVENTH.——OF KEYS.

To know whether the *air* of music be *cheerful* or *mournful*, we must advert to the keys. Every *third*, *sixth* and *seventh* sound from the key-note, is greater in the *sharp* key, than in the *flat*. In the scale of keys, this remark is visibly illustrated. But the air of music depends principally upon the *third* from the key-note. If that be a *flat* third, nature has affixed to the music a plaintive turn, proper for mournful psalms and hymns; but if it be a *sharp* third, nature has given to the music an animating cheerful turn, proper for psalms and hymns of praise.

SECTION EIGHTH.——OF ACCENT.

A greater stress of voice upon any particular part of the bar, is what is called, Accent. Singers in performing *single*, *common* and *triple time*, should be careful to *accent* only that part of the bar which is marked by the first beat; and in performing *double common time*, they should place a full accent upon that part of the bar which is marked by the *first* beat, and only a *half* accent upon that part which is marked by the third beat. As to the *place* of the accent, it never varies, but it is not so with its quantity; for if an *important* word falls into the accented part of the bar, the accent should be *forcibly* marked, and more *feebly*, when the accented part of the bar happens to be filled

by an *unimportant* word. Upon the whole however, the accent in muſic is not very doubtful nor difficult to be acquired: Add to this, that a proper and graceful accent is one great beauty of ſinging, and we ſhall ſee how neceſſary and reaſonable it is, that every inſtructor be thoroughly acquainted with ſuch proper and graceful accent, and be able to inculcate it both by precept and example.

SECTION NINTH.——OF THE SWELL.

The ſwell is in one ſenſe applicable to muſic at large. There is ſomething of it upon every note, or ſyllable that is ſung. In quantity, it is in degree proportioned to the length of the note, and is formed by increaſing the ſound to the middle of the note, and decreaſing it to the cloſe. Thus defined, the ſwells belongs to all muſic alike; but in its more appropriated acceptation, it is numbered among the moſt refined and delicate beauties of muſic: And in this ſenſe, it is never uſed unleſs the ſentiment be very emphatical, and the ſound intended to expreſs ſuch ſentiment in a manner at once ſtriking and affecting. When the ſwell is uſed in caſes of this nature, it, in quantity always exceeds the ordinary ſwell, which is above defined, and is ſometimes different in other reſpects. In the general way, it reſembles the common ſwell, except in degree, and in performing, the voice ſhould gradually increaſe from ſoft to loud, and then decreaſe to ſoft again. Sometimes, however, the voice when ſwelled to the full, ſhould break off abruptly and leave the note; and at other times, a full, loud voice ſhould ſtrike ſuddenly upon the note, and then decreaſe to its cloſe.

SECTION TENTH.——OF SOFT and LOUD.

Softneſs and loudneſs are to muſic what light and ſhade are to painting. While the voice is very ſoft and ſmall, the ſentiments expreſſed, are wrapt in deep ſhade and ſeen at a diſtance; but when the muſic increaſes in loudneſs to the extent of the human voice, the ſentiments are ſeen, haſtening from the ſhade and advancing into a glare of light; and when ſoft ſinging again ſucceeds, they again retire, and diſcover themſelves beneath the dim and diſtant ſhades. To ſing, ſometimes *loud*, at others *ſoft*, as the ſentiments require, is indeed a principal beauty of ſinging. By this means, objects appear in the blaze of day, in the ſhade, or in the twilight, at the performer's biding; while to the muſic is added, variety and richneſs of expreſſion, and oftentimes a more than double effect.

In a theory, the particular directions when to ſing loud, and when to ſing ſoft, can not be given: Theſe, depending on the muſic, the words, and the occaſion, muſt be left to the judgment and diſcretion of teachers and choriſters. In the different ſtages of the ſame piece of muſic, the quantity of ſound ſhould frequently be different; and as often as the compoſition is ſung to new words, the ſoft and loud ſhould be made to correſpond. All the common plain tunes that are in daily uſe, ought in a ſpecial manner to be varied in loudneſs and ſoftneſs, according to the ſenſe of the pſalms and hymns in which they are ſung. By this means, a ſingle tune, at different times may be made to appear like a different tune, and that tedious and diſguſting ſameneſs, ſo much, and ſo reaſonably complained of in our church-muſic, may in a great meaſure be removed. Thus may pſalmody be made to aſſume a more extenſive variety; and the mind, charmed and elevated with the improvement, be more highly elevated in the ſublime exerciſes of devotion.

SECTION ELEVENTH.——OF PREPARATIVE NOTES.

The *Prepartive*, are thoſe little notes that are ſprinkled here and there among the common notes of the tune. They add nothing to the time of the bar in which they are uſed, but are to be ſung in connection with the notes to which they belong. Theſe preparative notes, if rightly ſung, give to the ſounds, a turn, that is exquiſitely nice and delicate. They are uſed for two purpoſes: for firſtly—They are ſometimes merely notes of tranſition; when they may be ſaid, to form a kind of paſſage for the voice from a preceding to a ſucceeding ſound: But ſecondly—They are moſt frequently to be conſidered as the principal notes, in which caſe, they are to be dwelt upon ſomething longer, than the notes with which they are connected; the manner of paſſing in the ſound, from the preparative to the other note, to be peculiarly expreſſive, and not communicable, except by example.

SECTION TWELFTH.——OF TIME.

Time in muſic is originally of two kinds, *Common* and *Triple*. Theſe are diſtinguiſhed from each other by the different diviſions of the bar into its *primary* or *principal* parts. Whenever the bar is, in the very firſt inſtance, divided into an *even* number of parts, the muſic is in *common time*; but if divided into an *uneven* number of parts, the muſic is in *Triple time*. In triple time, the bar is always divided into *three parts* and marked by *three beats*. In common time, it is ſometimes divided into *four parts* and marked by *four beats*; but more generally into *two parts only*, and marked by *two beats*. Hence there is one ſpecies of common time, where the bar is divided into two parts, marked by two beats; and another ſpecies, where the bar is divided into four parts marked by four beats: The former, by way of diſtinction, may be called *Common*, or *Single Common*, and the latter, *Double Common Time*.

But the different kinds of time muſt be further conſidered; for both Common and Triple time may be either ſimple or compound. Simple and compound time are diſtinguiſhed not by the primary diviſion of the bar into beats, but by the ſubdiviſions of thoſe beats, or parts into their ſtill leſſer parts. For inſtance; in ſingle, common and triple time, when they are *ſimple*, each beat or part, is repreſented by a pointed minim, and this is ſubdivided into 2 crotchets, or 4 quavers: But if the time be compound, each of the beats, or parts, is repreſented by a pointed minim, and which is ſubdivided into 3 crotchets or 6 quavers. Compound time may be derived from *ſimple*, merely by dividing a beat into *three* parts inſtead of *two*. Inſtances of this kind are very common. The minim, in ſimple time is frequently divided into three crotchets, and whether the figure 3 be placed over them or not, the time thus far becomes compound. In this way, one or more of the parts of the choir is often moving in compound time, while the others are moving in ſimple. The compound of triple and double common time are not uſed in pſalmody; they are therefore omitted in the ſcale of rules.

SECTION THIRTEENTH.——OF MODES.

Nothing can exceed the ſimplicity of the modes of time. They depend wholly upon the movement of the muſic. As long as that moves uniformly faſt or ſlow, the mode continues the ſame; but if the muſic either quicken or ſlacken its movement, the mode changes.

If one tune be ſung faſt and another ſlow, they belong to different modes; and even the ſame tune, if it be ſung at one time faſt, and at another ſlow, belongs firſt to one mode and then to another. For the quickneſs or ſlowneſs of the muſic is the only diſtinction between the modes. In the ſcale, I have diſtinguiſhed modes to the number of ſeven. Theſe belong alike to each kind of time, and are known as occaſion requires, by placing the name of the mode over the muſic where the movement begins. To mark the identical time affixed in the definition of the modes, is not ſo neceſſary as to make the proportional and proper differences between the ſeveral modes. Does it become a queſtion what it is that regulates the quickneſs and ſlowneſs of muſic? I anſwer, it is the air and the words: Governed by theſe, the compoſer will not miſtake in the choice of his mode: and when muſic is ſung to the words ſet to it, performers need only follow the given directions; but when it is extended to other words, performers ought frequently to alter the mode for the ſake of accommodating it to the words. This ought eſpecially to be done with the common plain tunes when ſung in different pſalms and hymns.

ESSAY ON TIME AND MODE.

IN the following ſyſtem of rules, the various kinds of time and the modes in muſic are diſtinguiſhed in a different manner from what is uſual. A general view of the plan that I have adopted, has been given in the courſe of the preceding obſervations; and had there been nothing of novelty in it, a general view would have been ſufficient; but as it differs from the common method of explaining the modes and times, I ſhall here beſtow upon it ſome further remarks. The object of theſe remarks will be to diſcover, how far the propoſed plan of time and mode, is an improvement upon that which is commonly received.

In order to determine this point, let us compare the two plans together; and let the contraſt decide to which the preference is due.

It is indeed true, that the common plan of explaining the modes and times is that which at preſent obtains, and I am fully aware that numerous arguments in ſupport of a thing are apt to be drawn from that ſource. Whatever has been long and extenſively eſtabliſhed frequently becomes ſacred and inviolable, and if nothing were made reſpectable in this way but truth and virtue, it certainly would afford us a moſt pleaſing conſideration; but the misfortune is, that while uſe and time confer a ſanctity upon what is right, they fail not to indulge what is wrong. Hence truth and error oftentimes acquire an equal veneration, and are ſupported with almoſt equal zeal and perſeverance.

The preſent age however affords greater exceptions to theſe remarks, than are to be met with in any former period. Men, and eſpecially Americans, inſtead of implicitly adhering to old modes and tenets, begin to think it worth while to examine for themſelves. And

as this ſentiment prevails, mankind will be more and more aſtoniſhed with new diſcoveries of faults and follies, which have been ſanctioned by extenſive, or immemorial uſage. We are not however to preſume upon a period, when the people will utterly loſe ſight of their attachment to forms and opinions that are rendered ſacred by time and numbers; for the arguments on which ſuch forms and opinions reſt, are not eaſily to be ſhaken. Indeed there is nothing that will juſtify turning aſide from the old way, unleſs it be, to walk in a *new* one, which is decidedly better. Utility is therefore the only plea, that can juſtify innovations upon principles and practices of long ſtanding, or extenſive acceptation; and it is wholly upon this plea, that I have in this book preſented the public with ſomething that is different from what is commonly received upon the various kinds of time and mode.

The end to be anſwered in muſic by the different kinds of time and mode, or movement, is *variety*. Were it poſſible then, to eſtabliſh a plan ſo contrived, as to admit the *greateſt variety*, preſerving at the ſame time a *perfect ſimplicity*, alterations and improvements would inſtantly be at an end, becauſe *ſuch* a plan would be complete. Of courſe, that ſyſtem which approaches *neareſt* towards uniting variety and ſimplicity, muſt unqueſtionably be the *beſt* ſyſtem; and I believe it will be found upon examination that the plan I have adopted for aſcertaining and defining the different kinds of time and the modes, poſſeſſes *greater* variety, and *far greater* ſimplicity, than the one that is now in common uſe.

In examining theſe points, I ſhall conſider only thoſe kinds of time that are uſed in pſalmody; to wit, *ſingle* and *double common* time, *triple* time and *compound* common time. In regard to other diviſions of time, which are never uſed, except in inſtrumental muſic, it will be ſufficient to remark, that they naturally fall into the ſame plan, and are explainable upon the ſame principles with thoſe that are here conſidered. Upon examination it will appear, that the propoſed plan is the ſuperior in point of *variety*; for it diſtinguiſhes the modes or movements merely by the *quickneſs* or *ſlowneſs* with which the muſic is performed. And upon this plan of conſidering the modes, they may be extended to any indefinite number, without deſtroying ſimplicity in the *leaſt* degree. But ſuppoſing them to be extended only to *ſeven* as is done in the ſcale, and allowing this number to *each* of the four kinds of time, and the aggregate number of diſtinct modes is, *twenty-eight*; whereas, upon the common plan of defining them, the aggregate number is only *eleven*; two in ſingle, and two in double common time; in triple time, four, and in compound common time, three. And even theſe are diſtinguiſhed in a manner much leſs ſimple and natural than in the plan propoſed; for they depend, ſometimes upon the quickneſs or ſlowneſs of the muſic, and ſometimes upon the *different meaſures* of the bar; while upon the propoſed plan, they *uniformly* depend upon the quickneſs or ſlowneſs of the muſic, the only natural mark of diſtinction between the modes.

Such is the comparative ſtate of the common and propoſed plans in regard to the article of *variety*. Let us proceed a little further and contraſt them upon the article of *ſimplicity*.

The propoſed plan will be found to have the advantage in point of *ſimplicity*; firſtly, becauſe it has not *different meaſures* for the *bar*; and ſecondly, becauſe it has not ſo many *diviſions* of the *notes* by the *beats*. For it may be obſerved from the following illuſtration, that the propoſed plan reduces the different meaſures of the bar from *nine* to *three*; and the different diviſions of the notes by beats from *ſeven* to *three*.

Upon the plan propoſed, there are no more than *three* meaſures for the bar; one for *ſimple common*, one for *compound common*, and one for *triple time*. Every mode that ariſes from the ſame kind of time always retains the ſame meaſure note. But upon the common plan, the bar has no leſs than *nine* different meaſures; two in *common*, four in *triple*, and three in *compound common* time. But why this introduction of different meaſure notes into the ſame kind of time? Certainly it cannot be neceſſary for the ſake of diſtinguiſhing the modes, for theſe, with a *ſingle* meaſure note, may be completely defined, merely by making them depend upon the quickneſs or ſlowneſs of the muſic. To uſe a plurality of meaſure notes on account of the modes, as is commonly done, muſt therefore be needleſs; but when contemplated in another point of light, it is not only needleſs, but injurious; for it muſt inevitably deſtroy the ſimplicity of the ſyſtem and render the buſineſs of the learner much more intricate and laborious. The intricacy ariſing from this ſource is in a great meaſure removed upon the plan propoſed, for it gives to each kind of time only a *ſingle* meaſure for the bar.
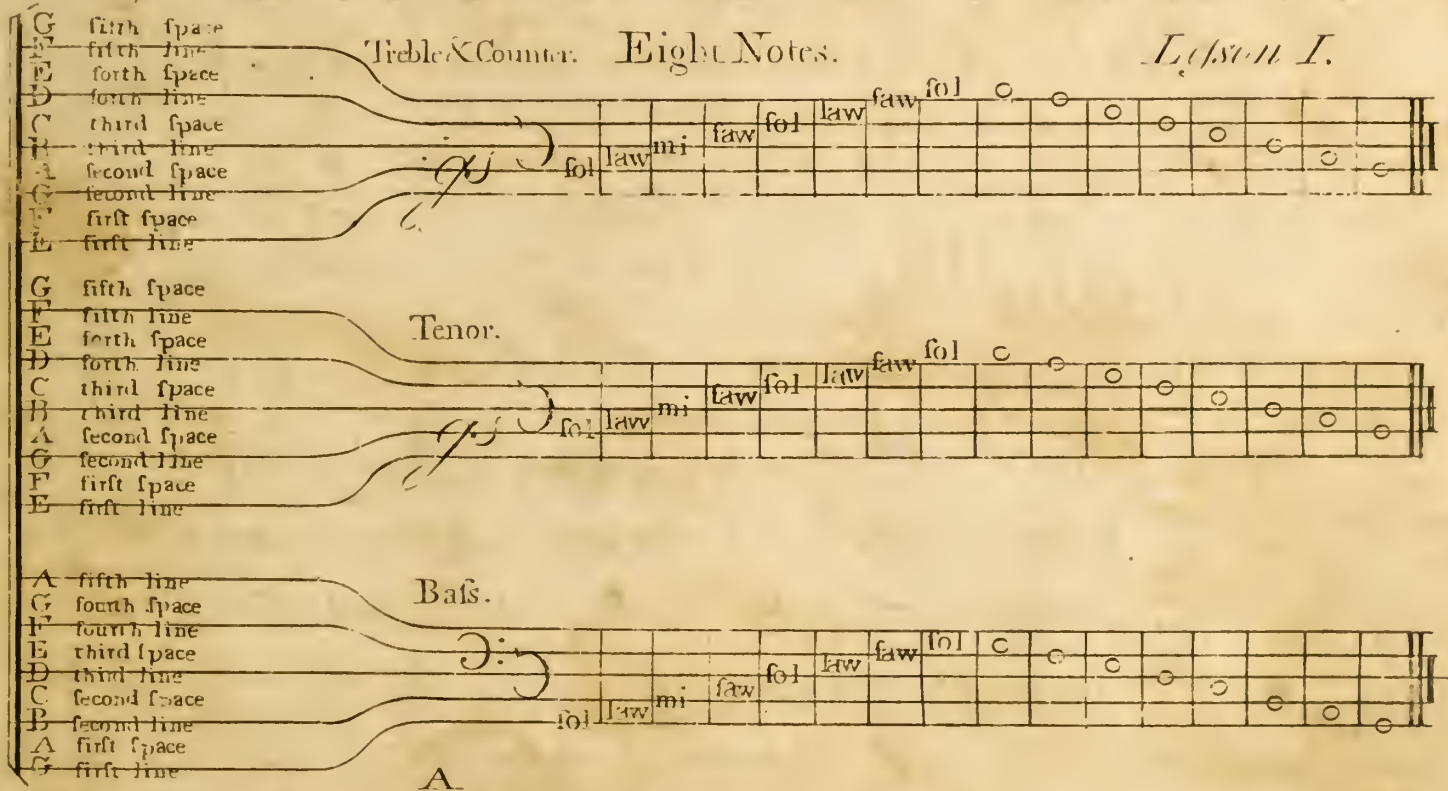
The ſuperior ſimplicity of the propoſed plan is equally remarkable in its diviſion of the *notes* by the *beats*. All the diviſions that it makes amount only to *three*; one for *ſingle common* and *triple*, one for *double common*, and one for *compound* time.

In common and triple time, the minim is always ſung to one beat; in double common time, to *two* beats; in compound time to *two-thirds* of a beat. But in the common way of explaining time and mode, there are *ſeven* diviſions of notes by the beats. Let us make the contraſt a little more familiar by a *ſingle* example. Upon the plan propoſed, the quaver is always ſung either to *half*, or a *quarter*, or a *ſixth* part of a beat, and the other notes in the like proportion; but upon the *common* plan, the quaver is ſo variouſly divided by the beat, that it muſt be ſung, according as it is uſed in different places, to the time of *two* beats, *one* beat, *two thirds* of a beat, *half* a beat, a *third* of a beat, a *quarter* of a beat, or a *ſixth* part of a beat. And in the ſame proportion in regard to their beats, muſt the reſt of the notes be varied. But does not this extenſive diviſion of the notes by the beats, open to us another ſource of intricacy in the common plan? And may not this intricacy be principally avoided by introducing the plan that I have adopted?

It may not perhaps be unworthy of remark, that *ſingle common* and *triple*, are the only kinds of time that are very frequently uſed; and upon the propoſed plan the ſimplicity of theſe is very great. They both have the *ſame* diviſion of the notes by the beats, and have but *two* meaſures for the bar; ſo that great part of the muſic that is uſed, were it publiſhed upon this plan, would have only two meaſures for the bar, and one diviſion of the notes by beats. And as to *double common* time, unleſs the difference between its accents be perceptibly marked, it might as well be reſolved into the other kind of common time, and have but two beats to the bar; in which caſe, upon the propoſed plan, pſalmody would have but *three* meaſures for the bar, and two diviſions of the notes by beats.

To all theſe conſiderations, it might be added, that, upon the propoſed plan, muſic would be more eaſily written and printed than at preſent; for it would be more generally expreſſed by plain and open notes, ſuch as ſemibreves and minims. But enough has been ſaid. The view that has been taken of the propoſed plan is already comprehenſive. In contraſt with that, which at preſent obtains, it appears to be ſuperior both in *variety* and in *ſimplicity*. In variety, for it introduces a more natural, definite and extenſive diviſion of modes. In ſimplicity, for it requires fewer meaſures for the bar, and fewer diviſions of the notes by beats. By means of its variety, additional diverſity and expreſſion may be introduced into muſic, without embarraſſing the performer; while the compoſer may give

more preciſe directions, how ſlow or faſt he would have his muſic ſung; and by means of its ſimplicity, much, very much, of the intricacy of the eſtabliſhed ſyſtem is removed, and the buſineſs of the learner rendered more plain and eaſy. The arguments then, by which the propoſed plan is recommended, are its *variety* and *ſimplicity*. Theſe are clear, determinate and important. As to the objections againſt the plan, I know of none that are weighty, unleſs perhaps it be this, that it is not now in uſe. But this objection cannot be deciſive; for the ſame mode of reaſoning, that would lead us to reject one eſſential improvement becauſe of its novelty, would, if purſued, extend to the excluſion of improvveents of every kind, and add to an eſtabliſhment of error, the aggravations of deſpair. I would not however be underſtood to advocate the plan that I have adopted as a perfect one. A courſe of more than twenty years practical attention to muſic, has ſuggeſted to me many inaccuracies and defects in the art: and time may diſcover imperfections in the plan that has been now conſidered. Long reflection however has convinced me, that it may be introduced into practice, and become a real improvement in the art of muſic. But I am willing to ſubmit it to inſpection, without ſo much as wiſhing it to meet the approbation of the public, any further than it will bear a critical examination.


G fifth space
F fifth line
E forth space
D forth line
C third space
B third line
A second space
G second line
F first space
E first line
Treble & Counter. Eight Notes.
Lesson I.
fol law mi faw fol law faw fol
G fifth space
F fifth line
E forth space
D forth line
C third space
B third line
A second space
G second line
F first space
E first line
Tenor.
fol law mi faw fol law faw fol
A fifth line
G fourth space
F fourth line
E third space
D third line
C second space
B second line
A first space
G first line
Bass.
fol law mi faw fol law faw fol

Rules to find the mi.

Flat, ♭. Sharp, 𝄪.

When there is neither flat nor sharp at the beginning of a tune mi is in - - B

One	♭	mi is in	E	One	𝄪	mi is in	F.
Two	♭ ♭	mi is in	A	Two	𝄪 𝄪	mi is in	C.
Three	♭ ♭ ♭	mi is in	D	Three	𝄪 𝄪 𝄪	mi is in	G.
Four	♭ ♭ ♭ ♭	mi is in	G	Four	𝄪 𝄪 𝄪 𝄪	mi is in	D.

Order of the Notes.

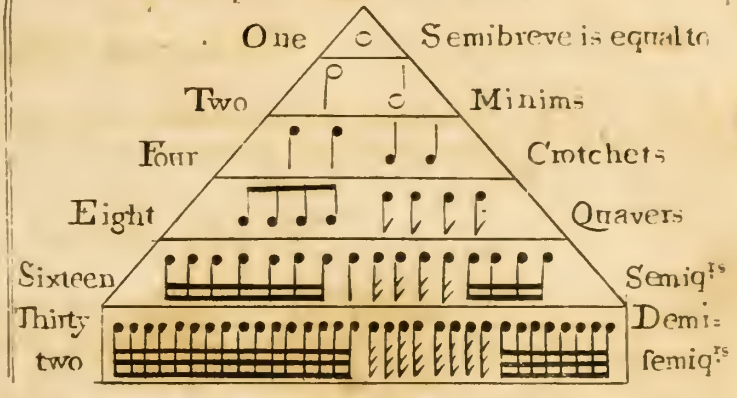
Ascending: mi, law, sol, faw, law, sol, faw, mi

Descending: mi, law, sol, faw, law, sol, faw, mi

Characters.		Explanations.	Examples.
Brace		Shows how many parts are sung together	
Stave		Five lines and spaces on which music is written	
Ledgerline	——	Is added when notes ascend or descend beyond the stave	
Choosing notes	8	Either may be sung - - - - - - - - -	
Close		Shows the end of the tune - - - -	

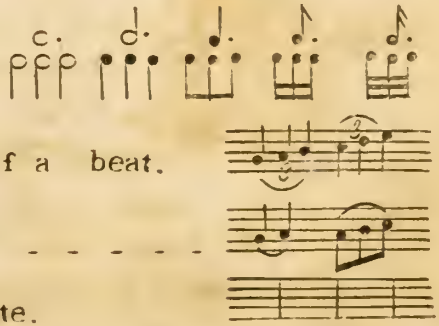
Notes or marks of ſound.	Reſts or marks of ſilence.
Semibreve	Semibreve Reſt
Minim	Minim
Crotchet	Crotchet
Quaver	Quaver
Semiquaver	Semiquaver
Demiſemiq.r	Demiſemiq.r

Proportion of the notes.



The reſts are in the ſame proportion as the notes except the ſemibreve which fills a bar in all kinds of time.

Dot or Point	·	At the right hand of a note, adds to it half its length
Figure	3	Shows that each of the three notes is one third of a beat.
Slur	⌒	Shows what notes are ſung to one ſyllable
Single bar		Divides the time according to the meaſure note.



TIMES.

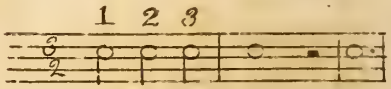
Common Time.

Marked C Contains one femibreve or its quantity in each fingle bar; and two beats, one down and one up.



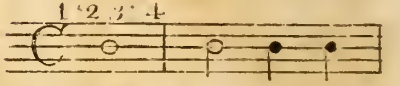
Triple Time.

Marked $\frac{3}{2}$ Contains three minims in each bar; and three beats, two down and one up.
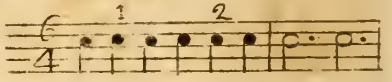


Double Common Time.

Marked C Contains one femibreve in each bar; and four beats, two down and two up.



Compound Common Time.

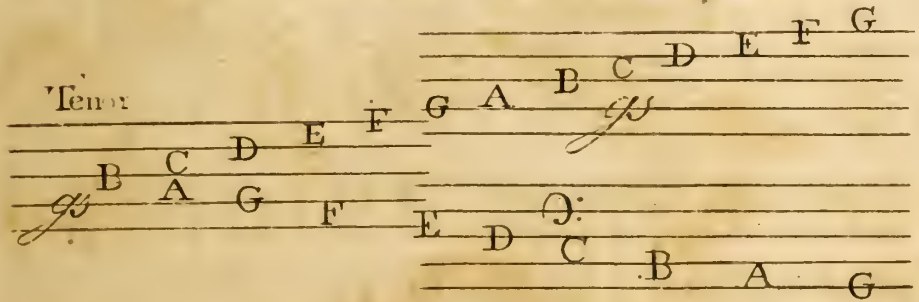
Marked $\frac{6}{4}$ Contains fix crotchets in each bar; and two beats, one down and one up.



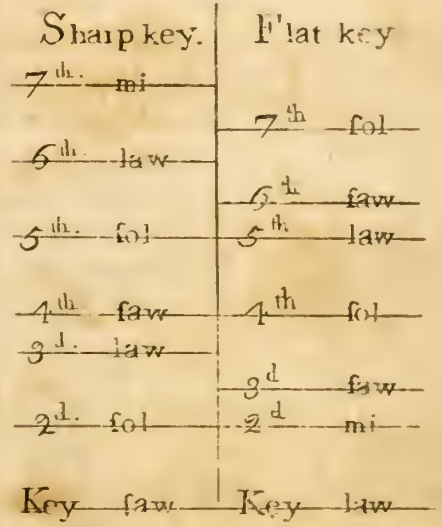
N.B. The hand falls at the beginning of every bar, in all kinds of time.

Name.	Length of a Beat.
Very Slow	A second and a quarter;
Slow	A second and an eighth;
Moderate	A second;
Cheerful	Seven eighths;
Lively	Two thirds;
Quick	Five eighths;
Very Quick	Half a second.

A Scale to show the pitch of the Parts.



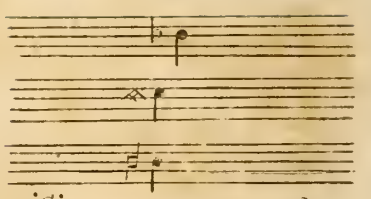
The last note in the base is the key note, which is the fifth note above or below the mi; if above it is a sharp key, if below a flat key.



Flat, ♭ Sinks a note half a tone

Sharp, ♯ Raiſes a note half a tone

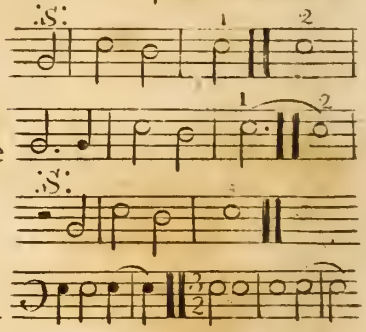
Natural, ♮ Reſtores it to its primitiv ſound



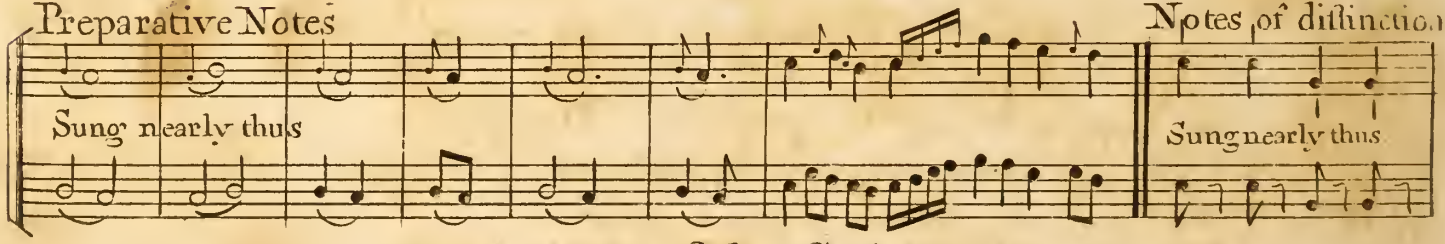
Repeat, :S: Shows the tune is ſung again from that note to a doublebar or cloſe

Figures, 1, 2 Shows that the note under 1 is ſung the firſt time, and that under 2 the ſecond, if ſlurred both are ſung the ſecond time

Doublebar, ‖ Shows when to repeat



Driving notes are thoſe driven through the bar, or out of their proper order in the bar



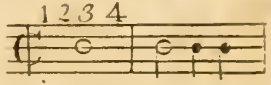
END of the SCALE.

Appendix.

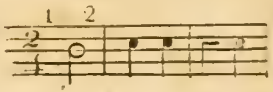
Containing what is thrown out of this syſtem upon the plan of the preceding Scale.

Common time Modes

Second ¢ Contains one ſemibreve and four beats



Fourth $\frac{2}{4}$ Contains one minim and two beats



Counter Cliff

G ~~fifth line~~

F fourth ſpace

E ~~fourth line~~

D third ſpace

C ~~third line~~

B ſecond ſpace

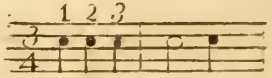
A ~~ſecond line~~

G firſt ſpace

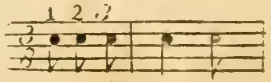
~~Firſt line~~

Triple time Modes.

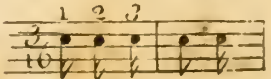
Second $\frac{3}{4}$ Contains three crotchets, and three beats



Third $\frac{3}{8}$ Contains three quavers and three beats



Fourth $\frac{3}{16}$ Contains three ſemiq.r and three beats
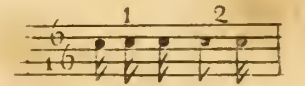


Compound Common time.
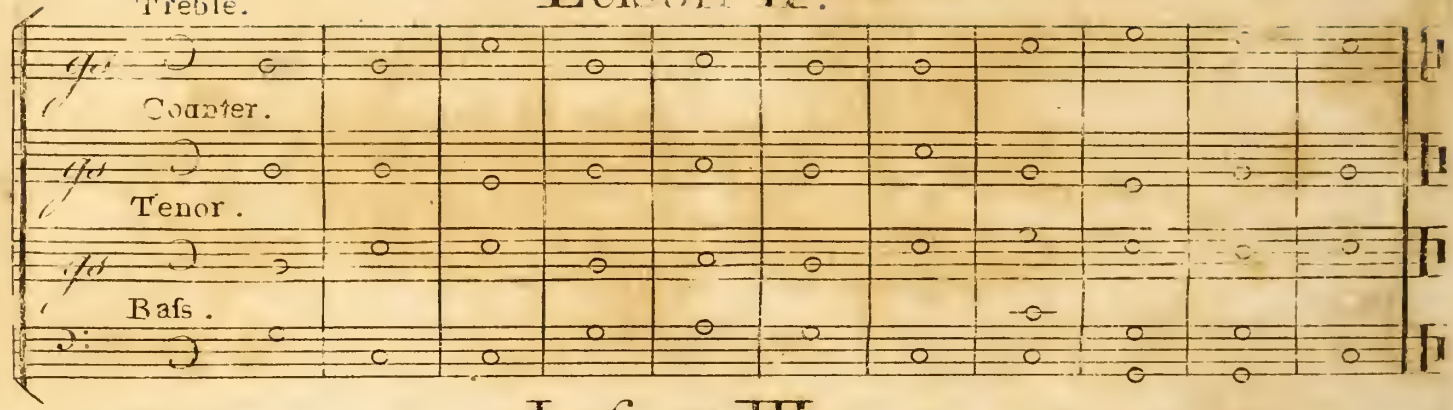
Second $\frac{6}{8}$ Contain ſix quavers and two beats



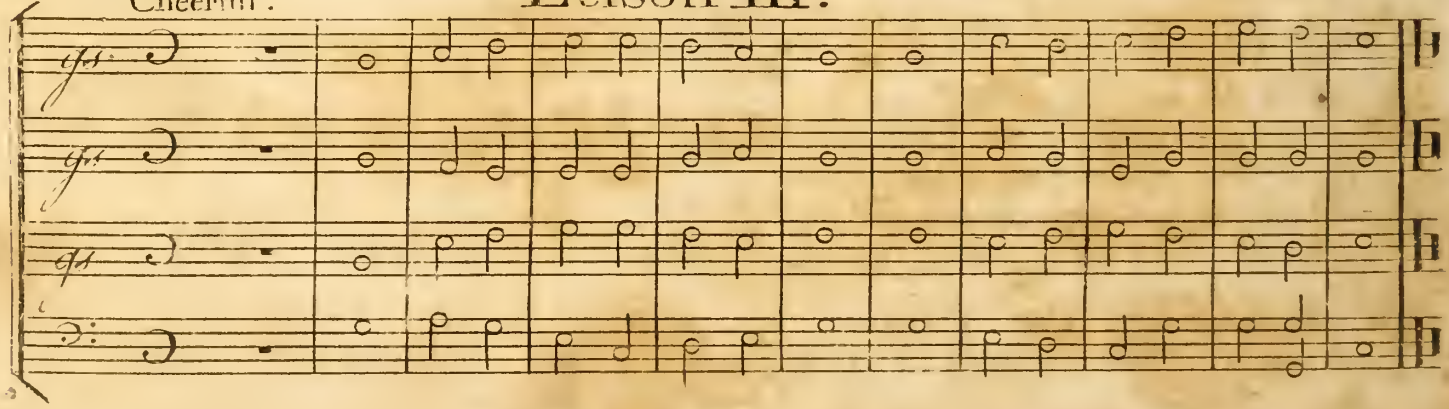
Third $\frac{6}{16}$ Contains ſix ſemiquavers and two beats



Leſson II.

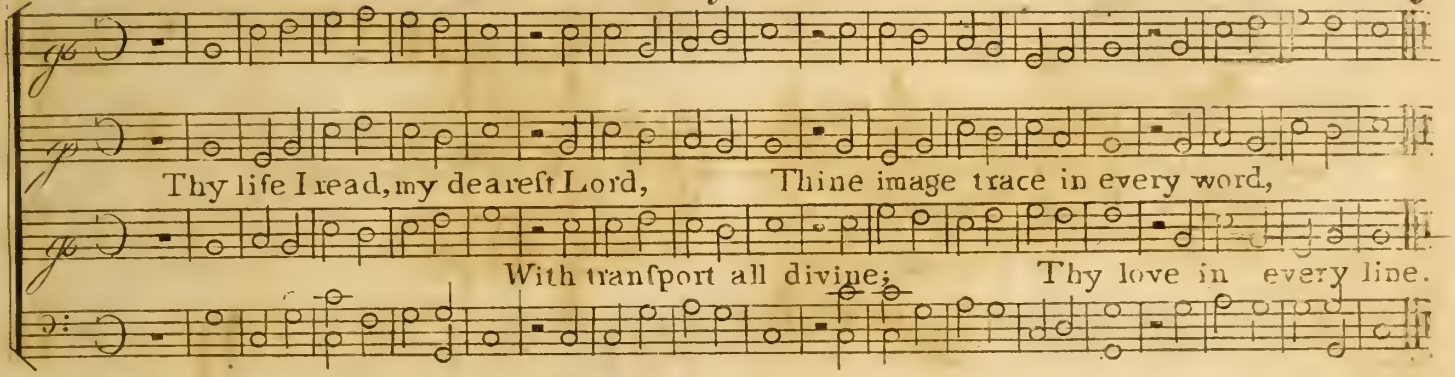


Leſson III.



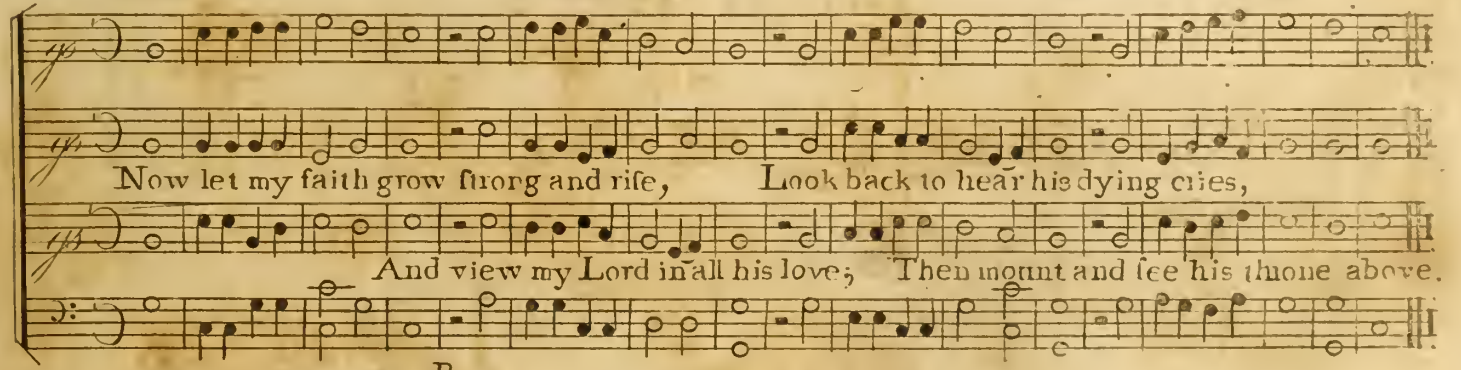
Moderate.

Middlebury.

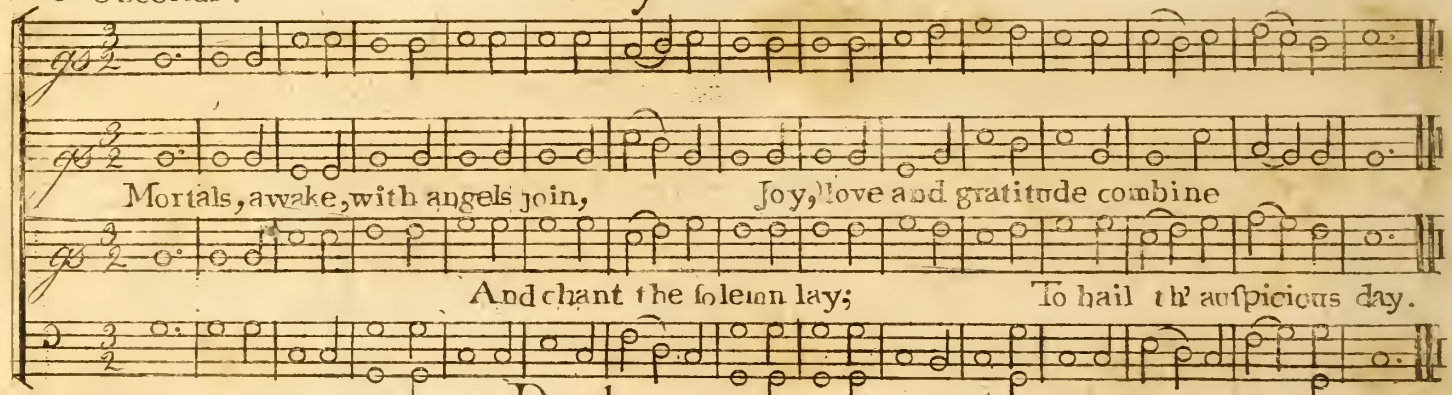


Cheerful.

Oxford.

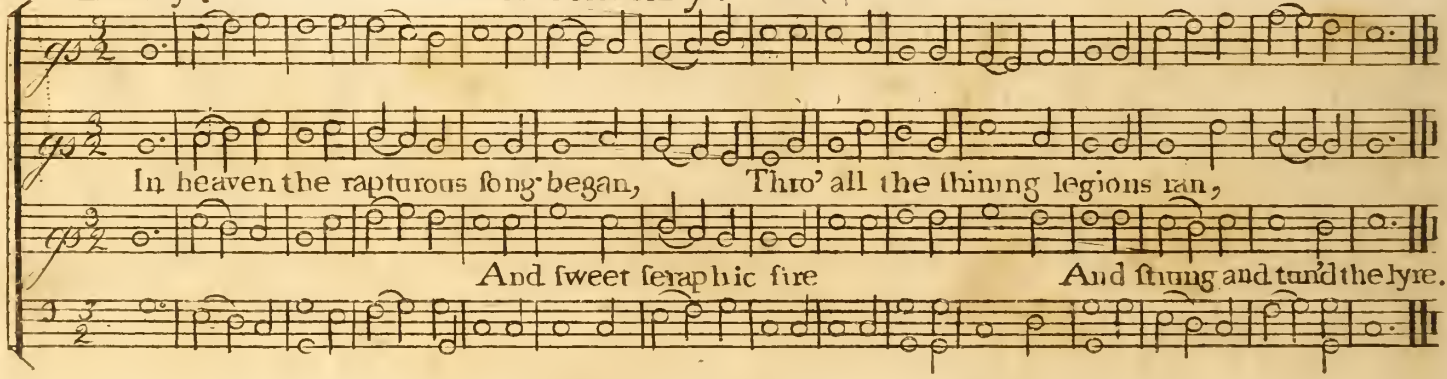


Derby.



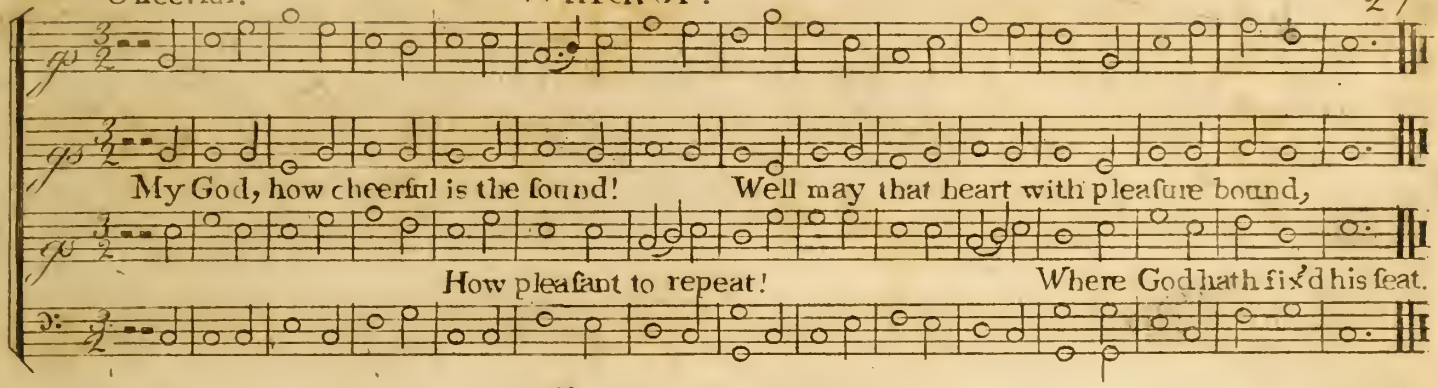
Lively.

Danbury.



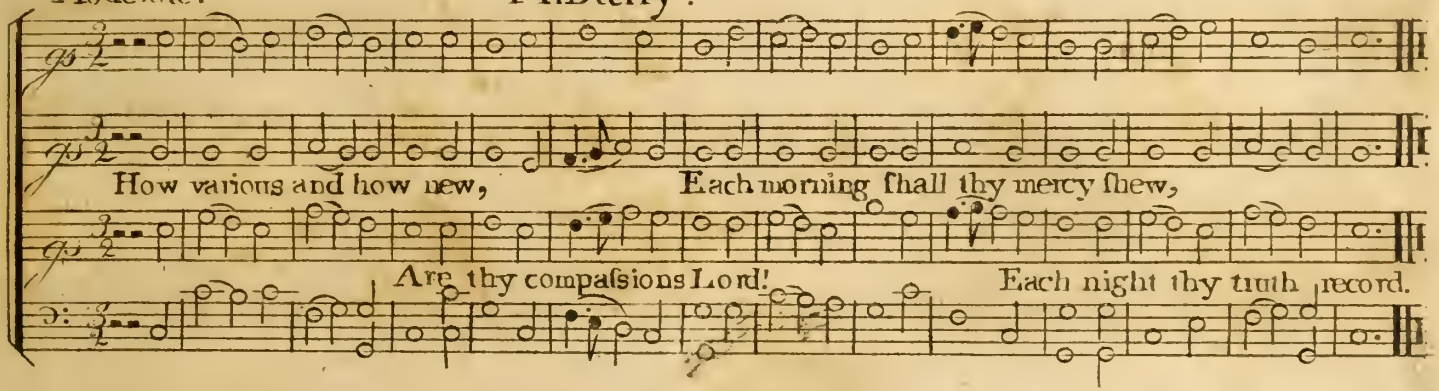
Cheerful.

Windsor.



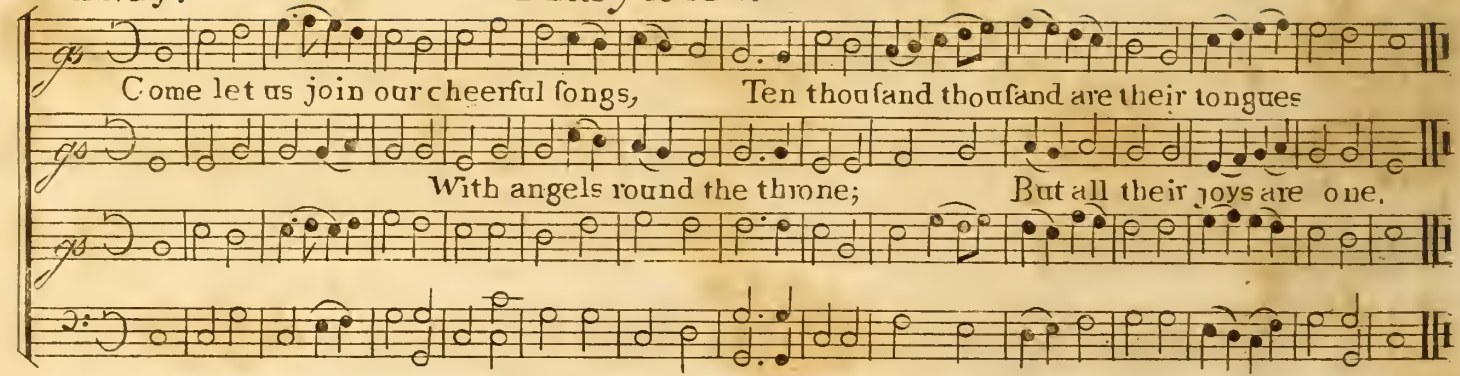
Moderate.

Albany.



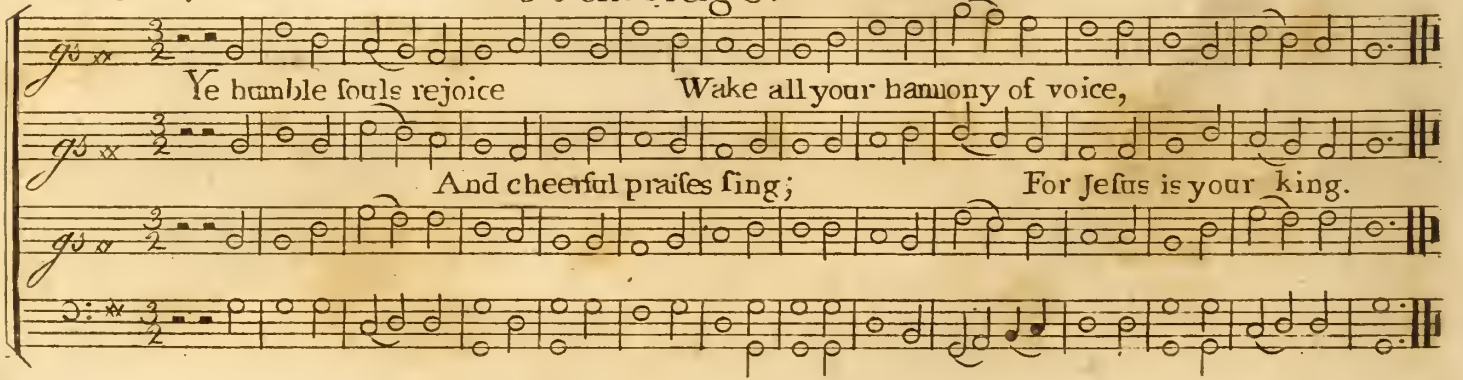
Lively.

Maryland.

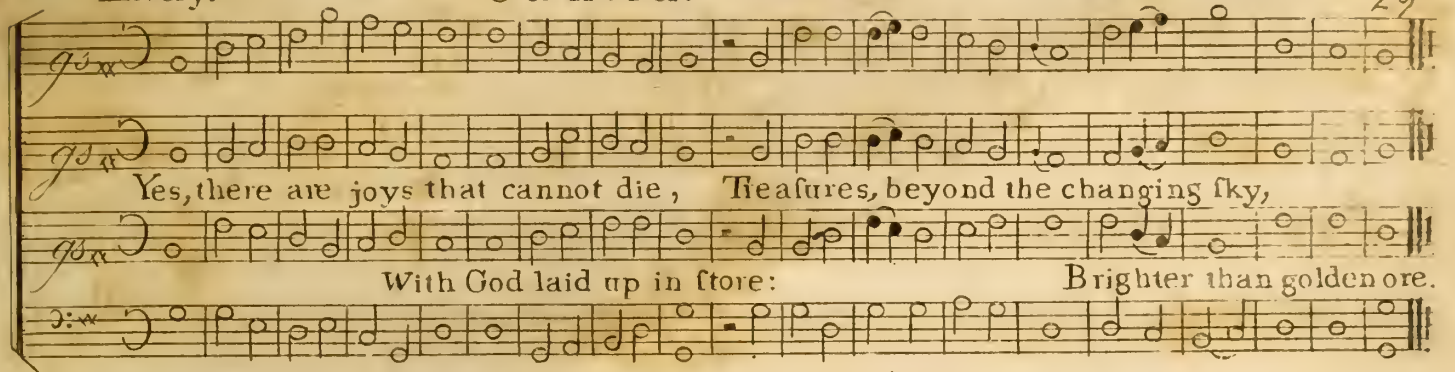


Moderate.

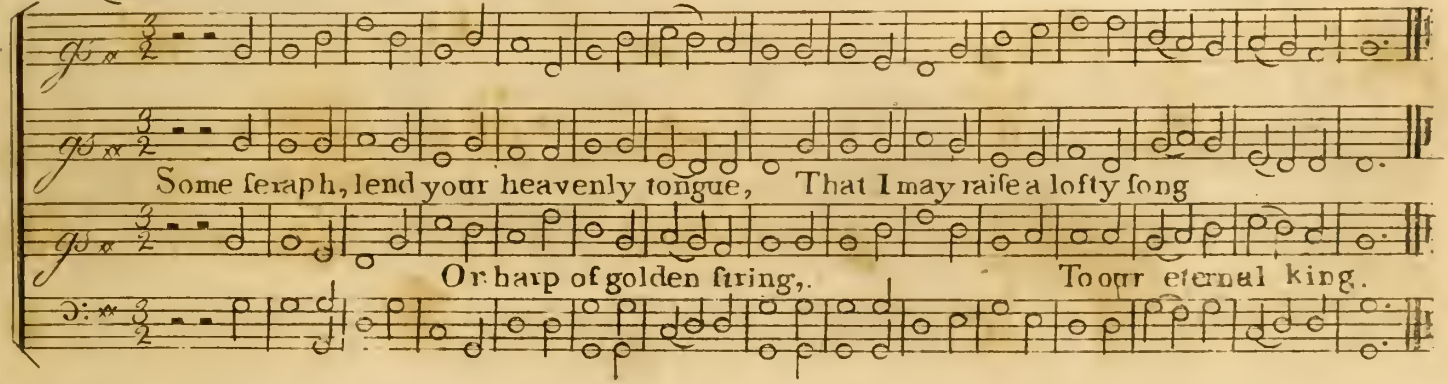
Woodbridge.



Lively. **Guilford.**

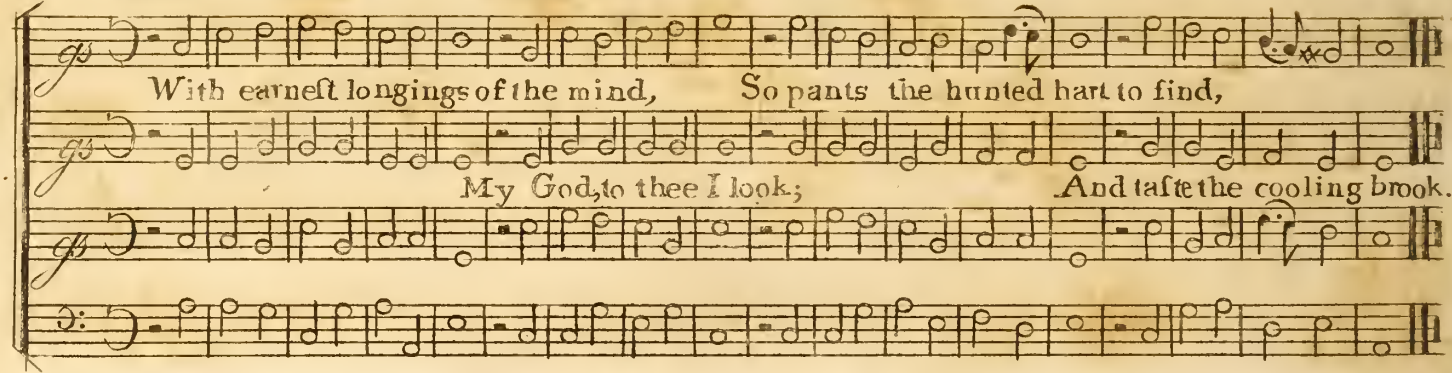


Quick. **Hebron.**
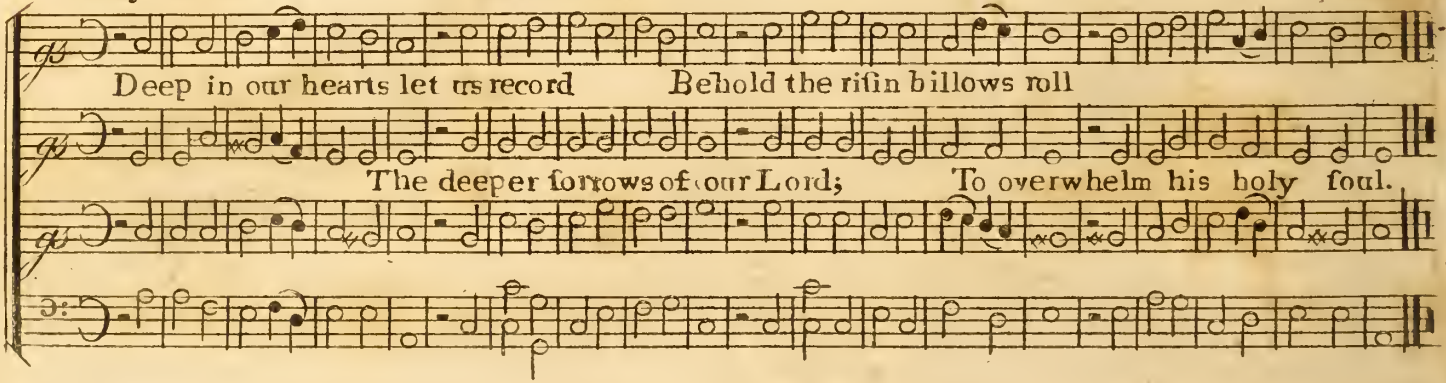


Slow.

Dublin.



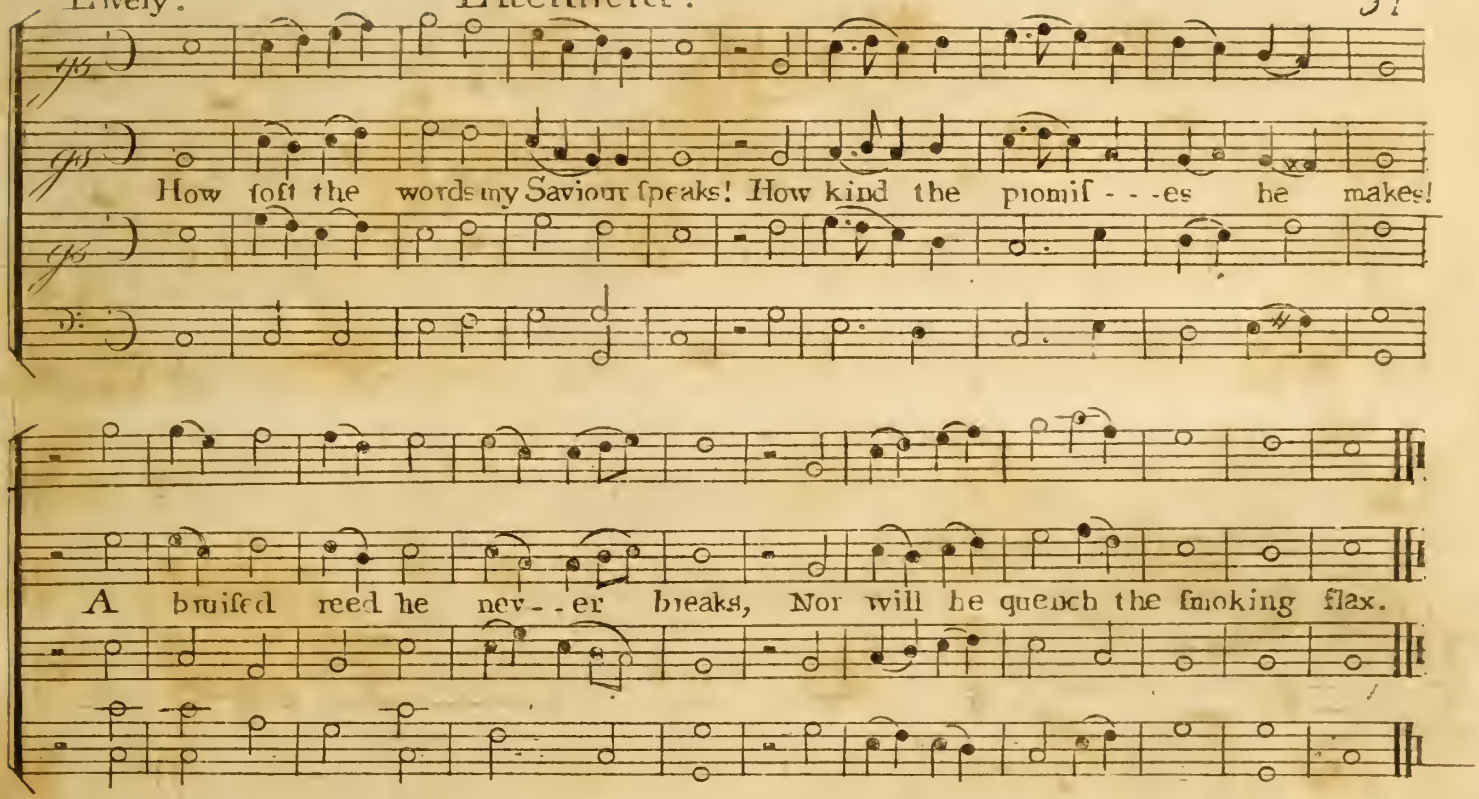
Very Slow.

Berlin.

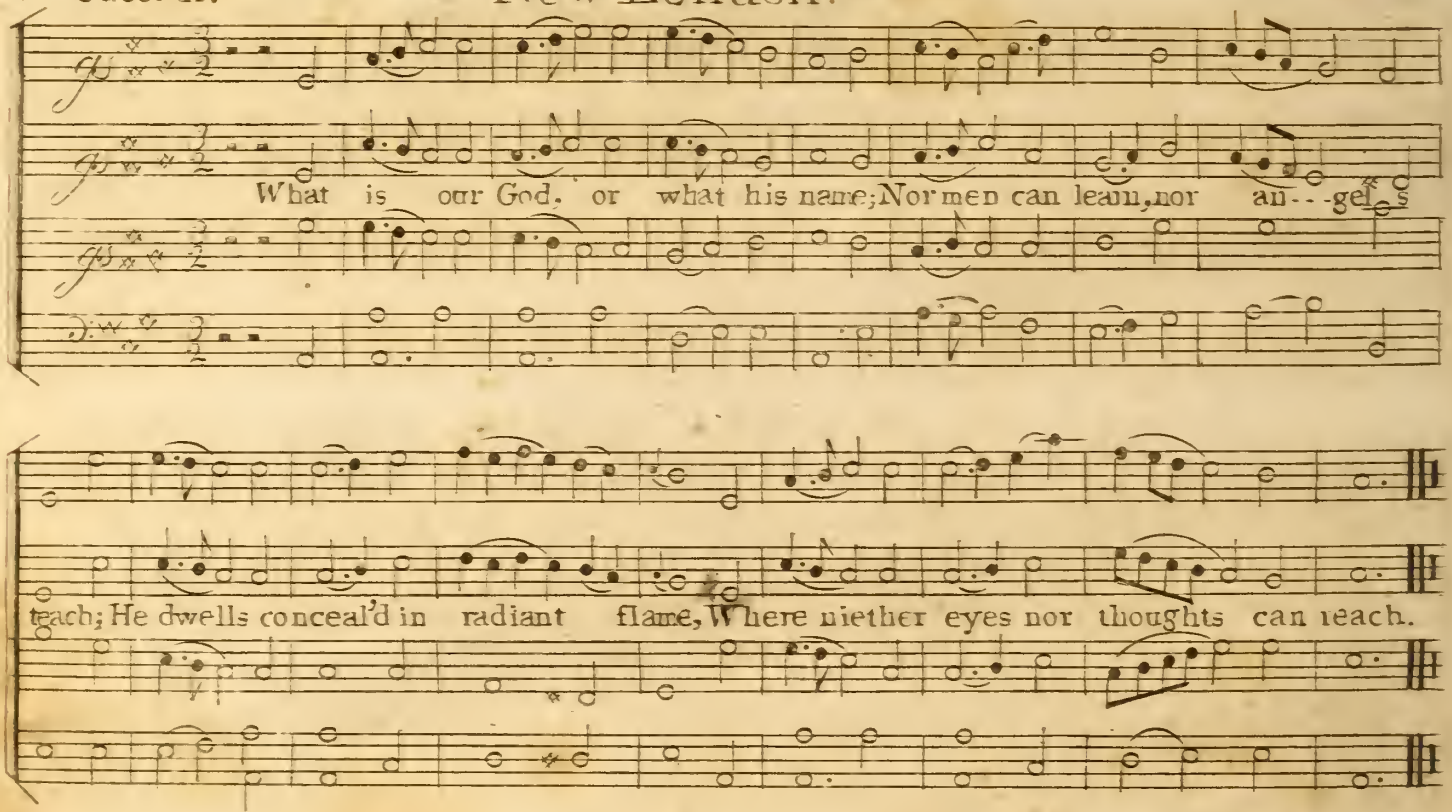


Lively.

Litchfield.
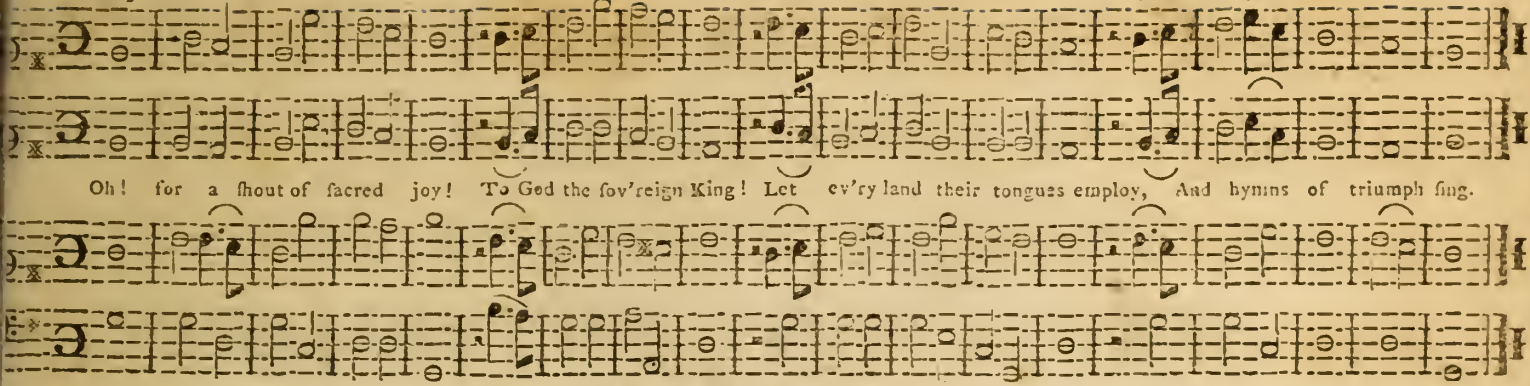


New London.


What is our God, or what his name; Nor men can learn, nor an---gels
teach; He dwells conceal'd in radiant flame, Where neither eyes nor thoughts can reach.

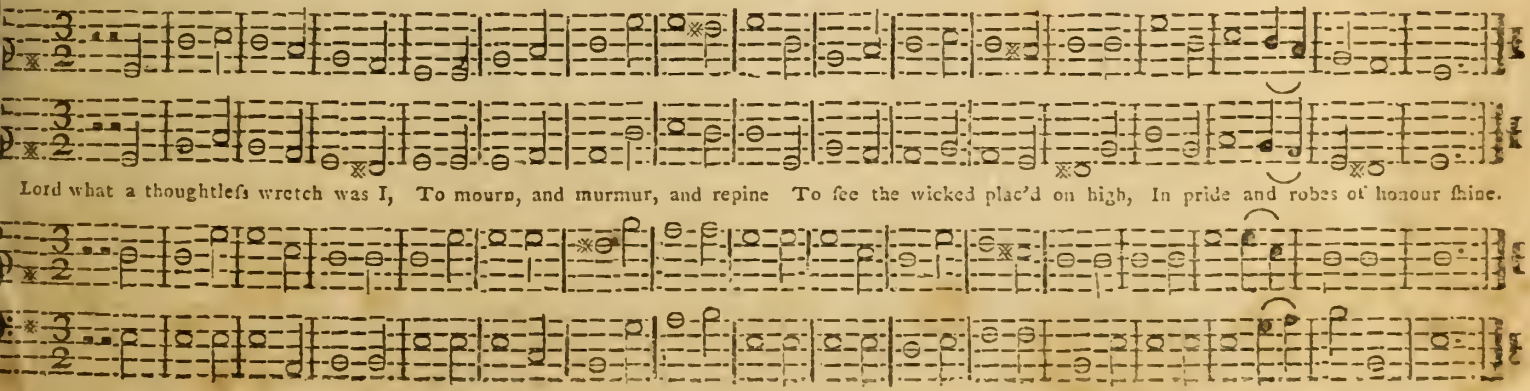
MILAN.

Cheerful. *Air.*



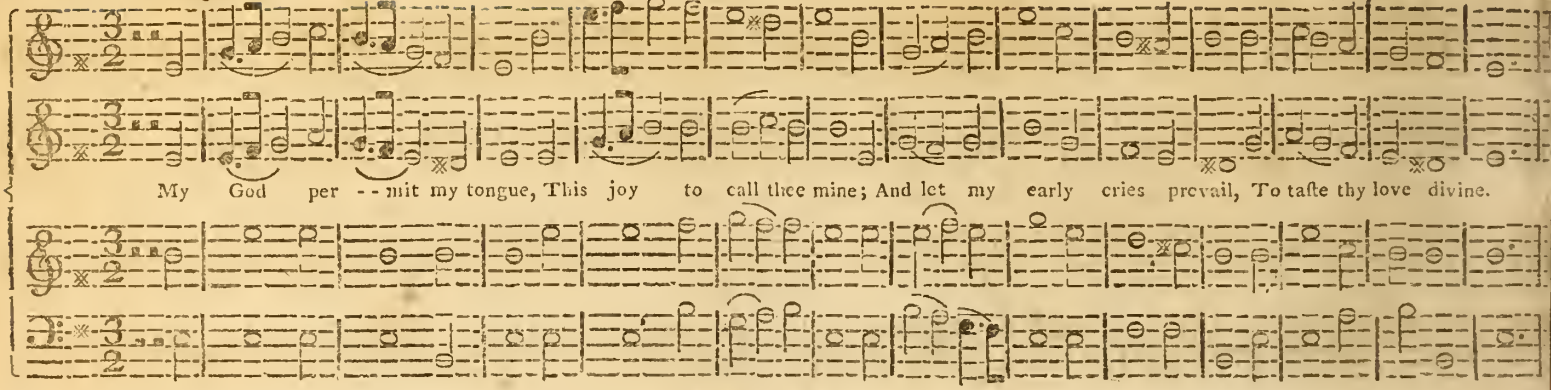
EPPING.

Moderate. *Air.*
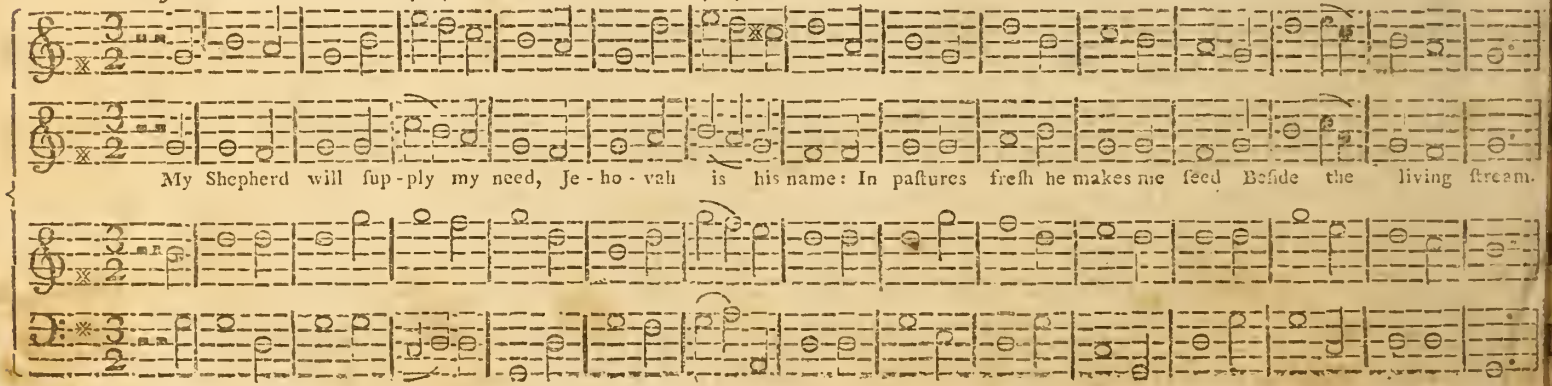


PORTUGAL.

Cheerful. Air.



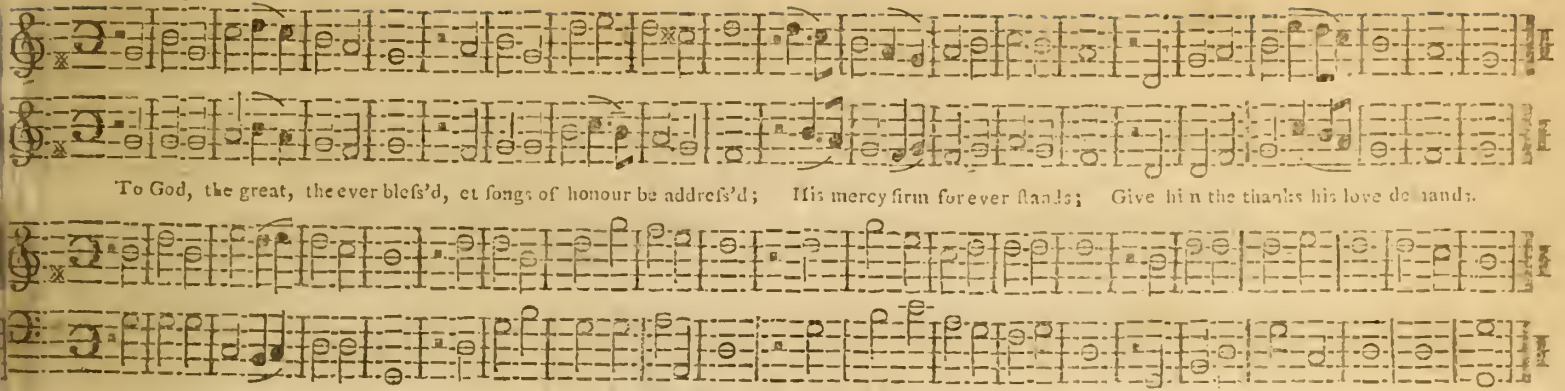
DOVER.

Cheerful. Air.



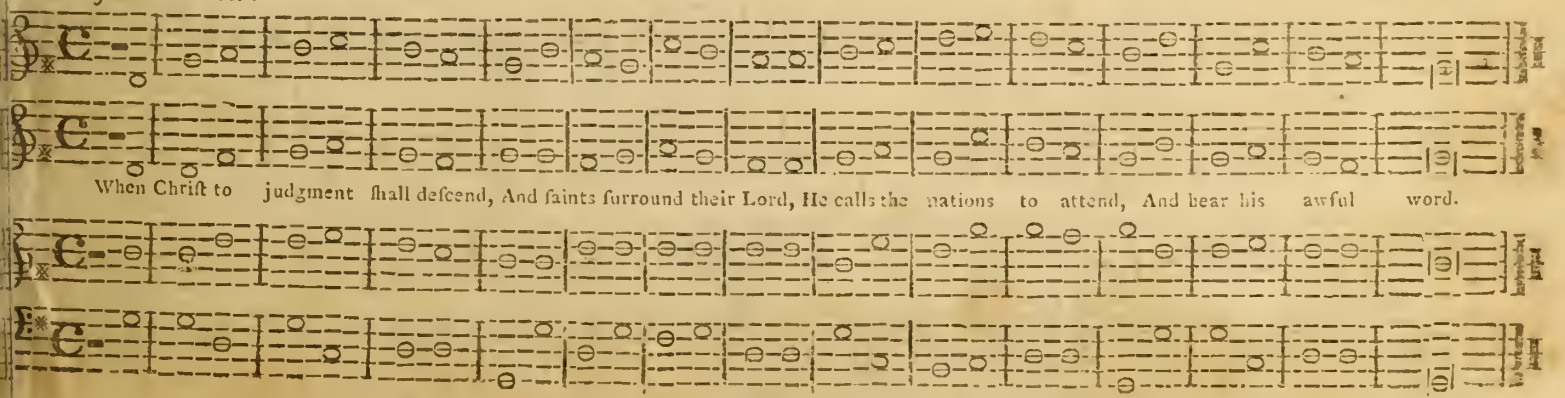
CARLISLE.

Cheerful. Air.



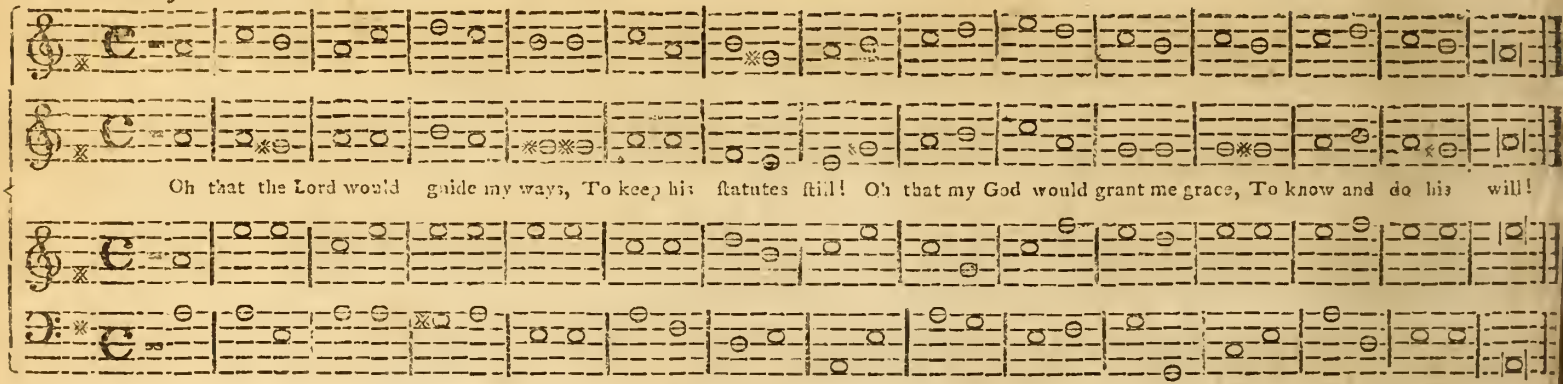
CHINA.

Cheerful. Air.



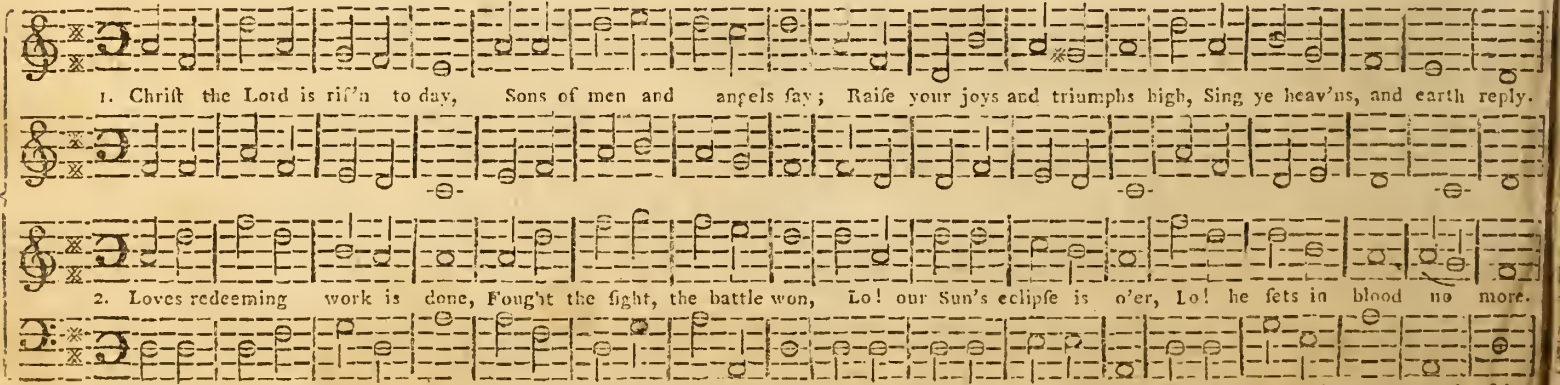
HAMPTON.

Cheerful. *Air.*

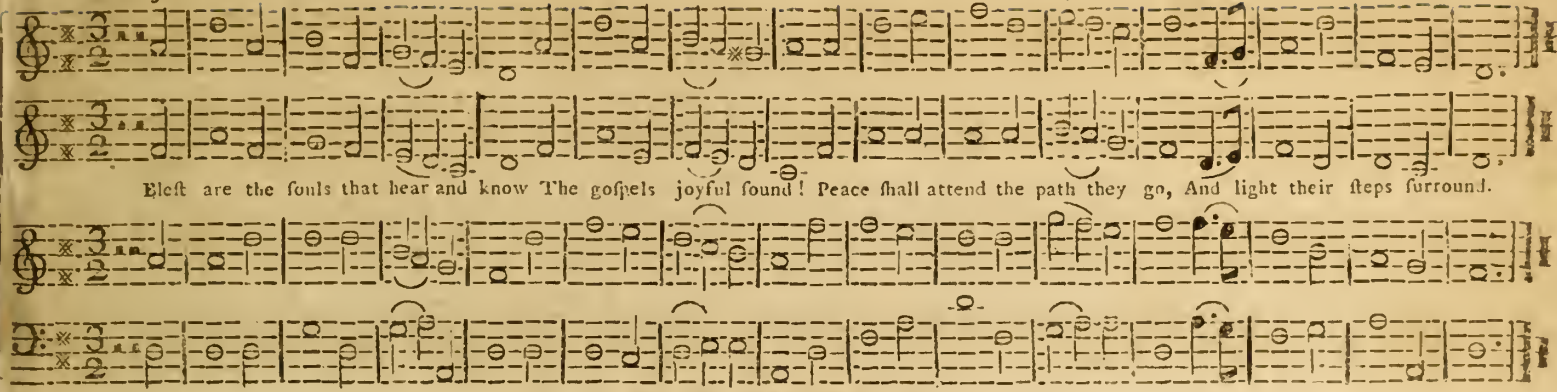


LANCASTER.

Moderate. *Air.*

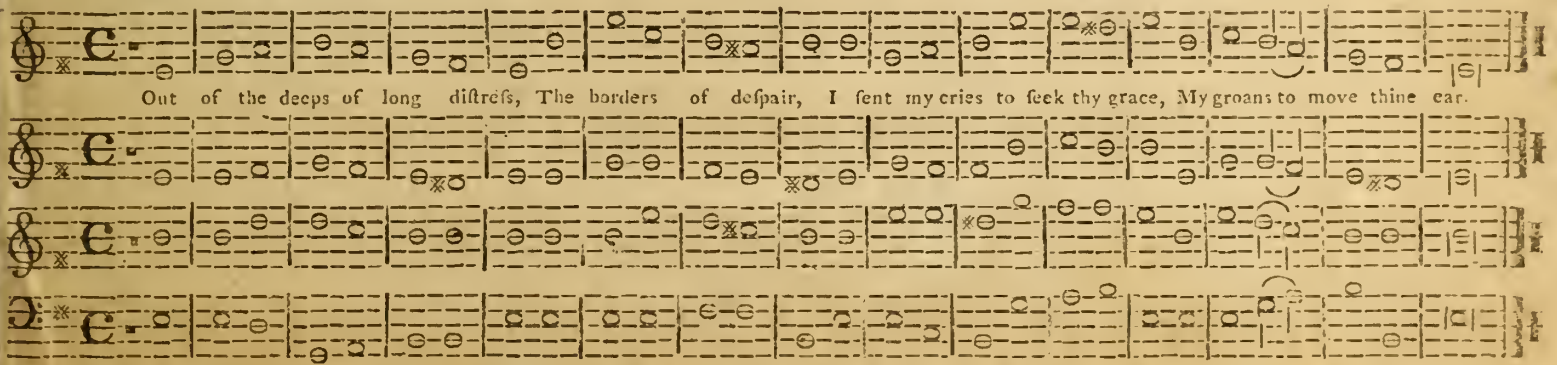


Cheerful. *Air.*



CHESTER.

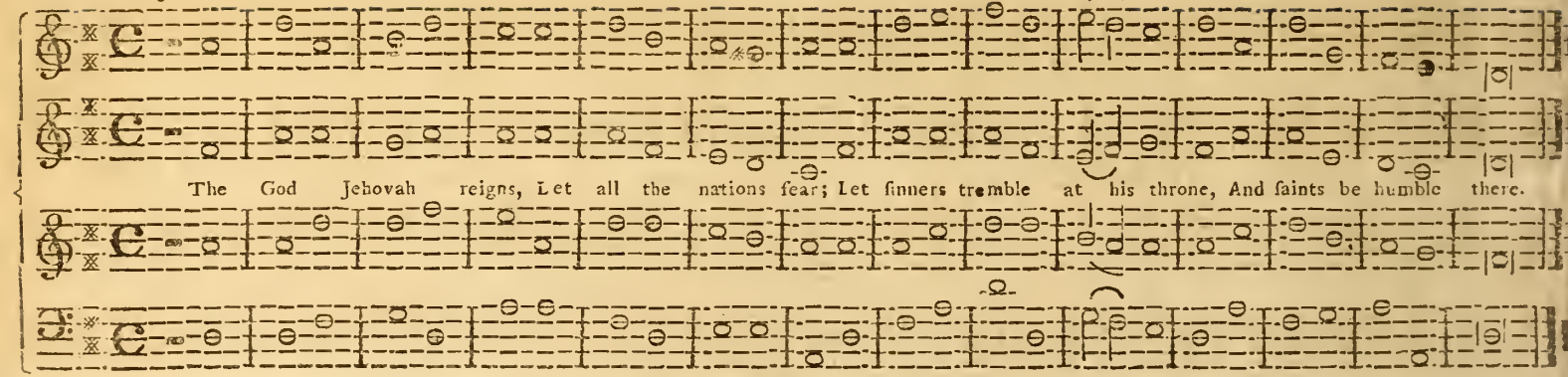
Moderate. *Air.*



☞ *Errata. The Sharps at the beginning of the Tune Hampton, in the preceding page, are not to be noticed.*

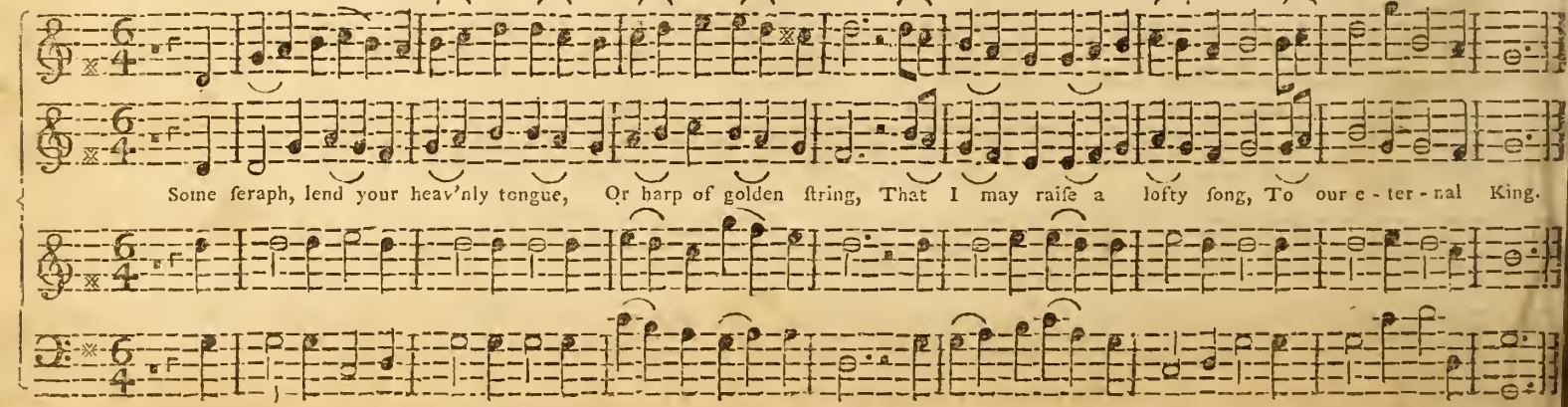
PRINCETON.

Cheerful Air.
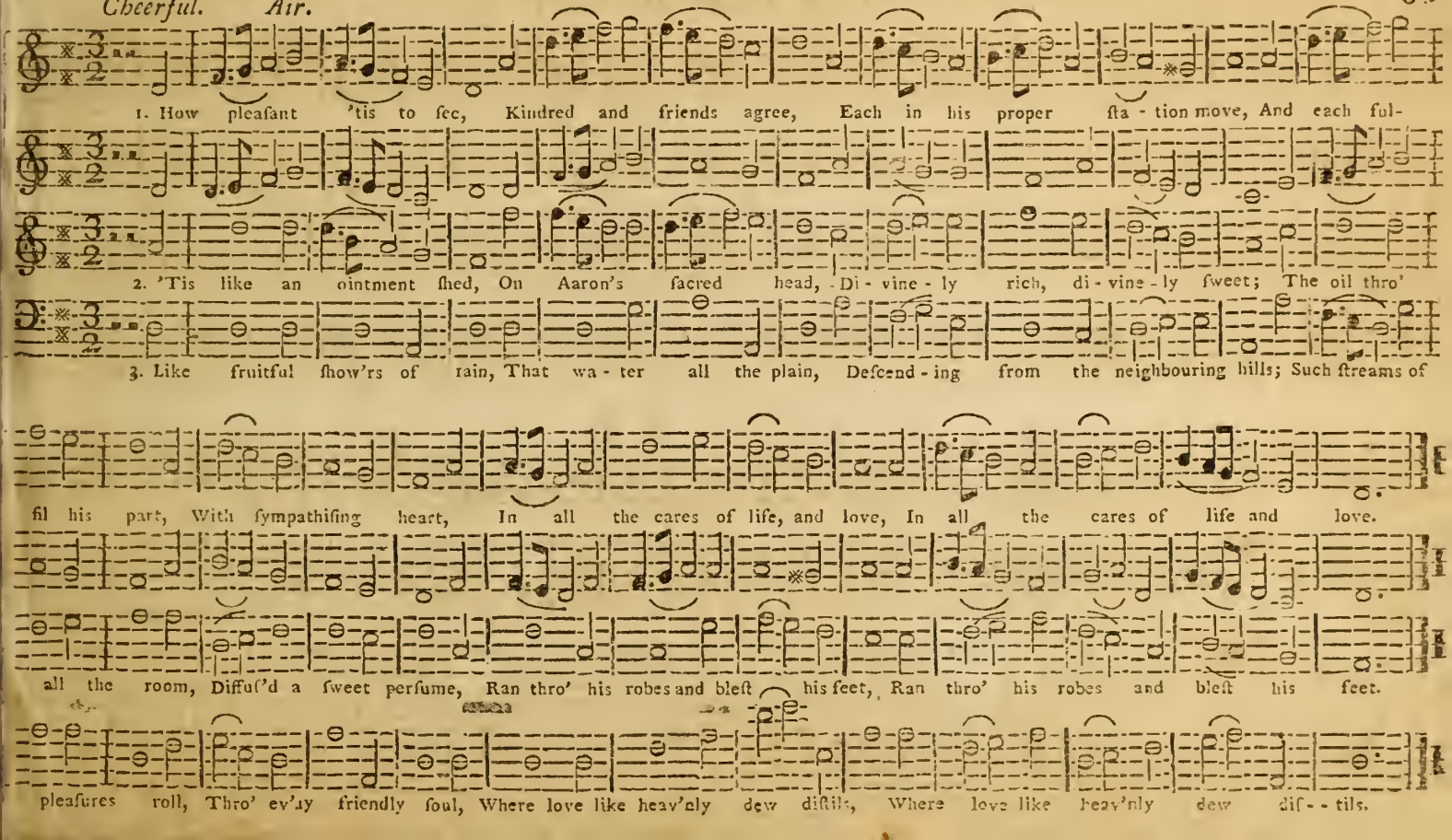


HOLLIS.

Slow. Air.



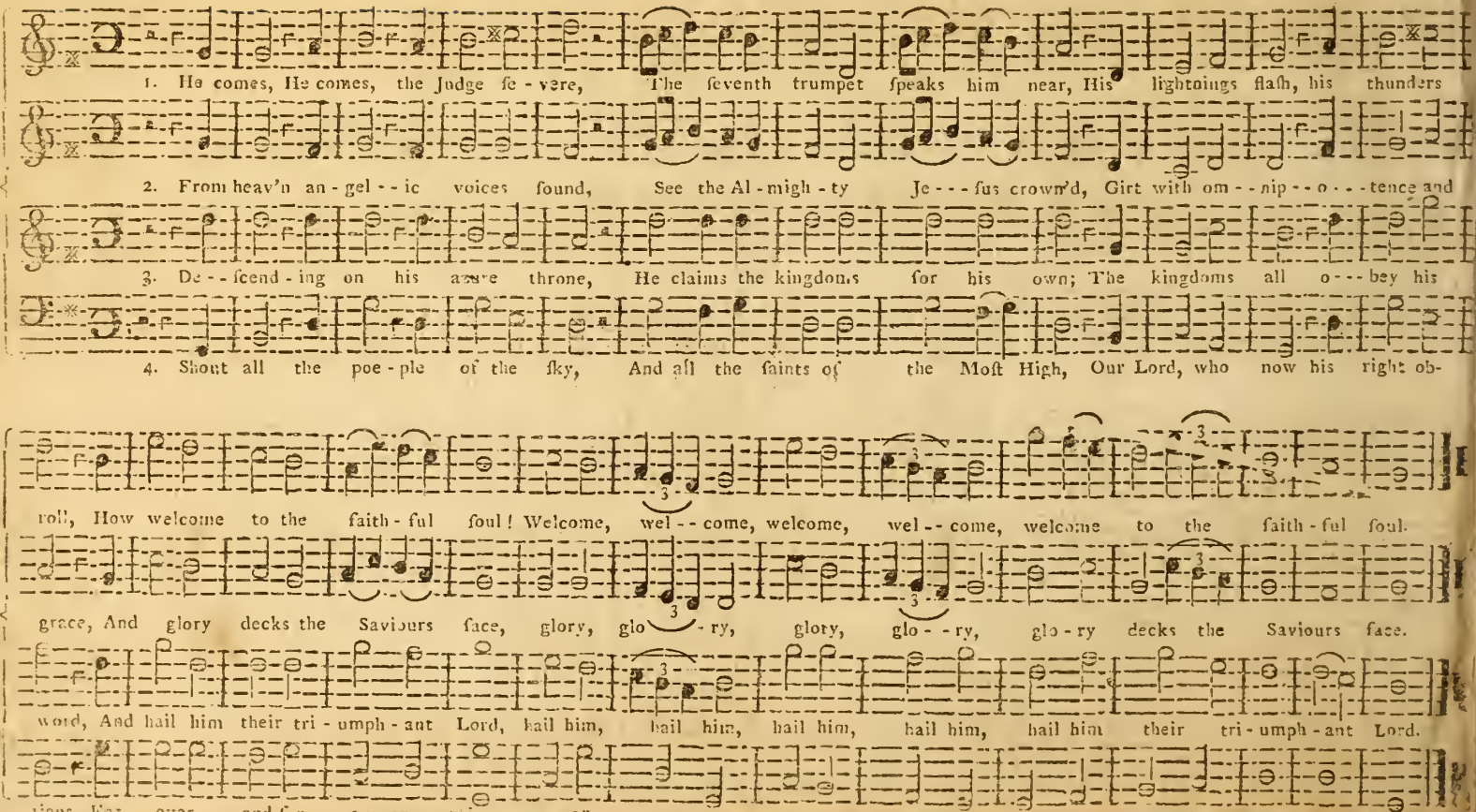
CANTON.

Cheerful. Air.



TRUMPET.

Moderate. *Air.*



THE

ART OF SINGING;

IN THREE PARTS:

VIZ.

I. THE MUSICAL PRIMER,

II. THE CHRISTIAN HARMONY,

III. THE MUSICAL MAGAZINE.

BY ANDREW LAW, A. M.

Author of the SELECT HARMONY, RUDIMENTS of MUSIC, &c.

PART II.

CHESHIRE; CONNECTICUT:

PRINTED AND SOLD BY WILLIAM LAW, M,DCC,XCIV.

Publiſhed according to the Laws

OF THE

UNITED STATES.

THE

CHRISTIAN HARMONY;

OR THE

SECOND PART OF THE ART OF SINGING:

Comprising a Select Variety of PSALM and HYMN TUNES;

TOGETHER

WITH A NUMBER OF AIRS AND ANTHEMS:

Calculated for SCHOOLS and CHURCHES.

BY ANDREW LAW, A. M.

IN TWO VOLUMES.

VOL. I.

Price, 66 Cents single;—52 Cents by the Dozen.

ADVERTISEMENT.

THE second Part of the Art of Singing is composed of the Christian Harmony in two volumes. The first volume is here completed. It presents to worshiping assemblies a variety of tunes adapted to solemn and social praise. To Singing Schools, it presents an assortment of music proper for practice, as soon as they have attended to the rules and lessons comprised in the Musical Primer. In the meantime, purchasers may procure this volume and the Primer separately; or they may have them both bound together;—or lastly, those who are already acquainted with Music, may if they choose, take this volume to the exclusion of the Primer, and avoid the expense of repurchasing the rules, the A B C of their art.

DESCRIPTION OF THE WHOLE WORK.

TO publish the Art of Singing and bring it to a final close, will require considerable time. In the meanwhile the friends of music will be inquisitive to know what they are to expect from the whole work, in its final completion. And in order to convey the most satisfactory information relative to this inquiry, I have ventured to anticipate the appearance of those divisions of the work which are not yet published; and, in the course of the following description, have drawn the whole production and its several parts into actual view.

The Art of Singing will consist of three leading parts, the Musical Primer, the Christian Harmony, and the Musical Magazine. The second part, or the Christian Harmony will be further divided into two vols. and the third part, or Magazine, into a course of numbers. At their first appearance, all the different divisions of the work will be published separately; but in preparing them for the press, the unity of the main work will be steadily pursued; so that in the end, the several parts and divisions may all be collected into a single book, and form one consistent whole. The work, thus completed, is designed to furnish an assortment of music large enough for the generality of singers to possess. It is in short, to comprise the elements, or rules of the science, together with a regular gradation of the best sacred music, from the plainest tunes up to the nicest airs and anthems.

The rules will be mostly contained in the first part of the Art of Singing, or the Musical Primer; and indeed the prime object of the Primer will be, to furnish and assist singing schools and all learners during the first stages of their improvement. Hence the tunes that are introduced into the Primer, are principally of a kind, the most simple, plain and easy: calculated, not to entertain the skilful performer, who is delighted with nothing short of refined and delicate airs, but to take the bewildered learner and conduct him forward along a smooth and gradual ascent towards the summit of improvement. As soon however as learners have paid sufficient attention to the rules and tunes in the Primer, and are in want of other music, they may find a supply in the 1 vol. of the Christian Harmony. Indeed it is a part of the original plan, that such volume should be expressly calculated for use next after the Musical Primer; for it is the Christian Harmony in 2 vols. that is to compose the second part of the Art of Singing.

The first volume is already complete. The music, which it contains, forms a considerable variety, not of long pieces, but of short tunes; not of nice and complicated performance, but in general, rather plain, and in very few instances, difficult to be learnt. To a large proportion of music of this description, preference has been given, and the tunes themselves have been suited to an uncommonly great variety of metres, on purpose that the book might the better be calculated for answering two very important objects. Firstly, that it might be suitable for singing-schools and all learners immediately after having used the Musical Primer, and secondly, that it might be rendered extensively serviceable to all christian Churches in the solemn exercises of humble and devotional praise.

As soon as time and circumstances will permit, the plan of the Art of Singing will be yet further advanced by the completion of the second volume *of the Christian Harmony : And that Book, when published, will not be confined to psalm and hymn tunes, but will comprise a considerable number of set pieces and anthems. Hence it will be suitable for all those singers whose skill in performance rises above the level of plain tune singing.*

The third part *of the Art of Singing will furnish a still further variety of favorite pieces. This part is to be formed by the Musical Magazine in numbers : and these numbers are designed to comprise some of the most elegant and refined compositions, European and American. Of course, the Magazine will accommodate the curious, who wish for a variety of music ; Nor, in the meanwhile, will it fail to accommodate the generality of singers ; for any particular number of the Magazine may be purchased separately, and amongst them all, select companies of singers will be able to find suitable pieces for all ordinary occasions of public solemnity, such as thanksgivings, and fasts, ordinations and elections, commencements, days of public rejoicings and the like.*

Such then is the anticipated view of the work entitled the Art of Singing. As a whole, it may be all collected together, when it will form a regular and a considerable assortment of music. Contemplated in its several divisions, it may serve to accommodate every possible description of purchasers. For, firstly, they may have have some parts of the work without the rest ; or secondly, they may have all the divisions separately : or thirdly, as soon as the publication is closed, they may, if they desire it, have the whole work bound in one large and elegant volume.

MISCELLANEOUS REMARKS.

WHENEVER tunes are performed only in *two parts*, they should be sung in the *bass* and the *air*, or song part ; and in such cases, the *air* may be sung either in *tenor* or *treble* voices, or in both of them united.

The tune called, *Berkley*, may be sung as a *long metre*, by repeating the tune in the two last lines of every second verse.

Carolina may also be sung as a *long metre* by repeating the three last lines of the tune in the two last lines of every second verse.

Chapel may be sung as a *common metre*, by repeating the first line of the verse in the second line of the tune ; and the third line of the verse in the fifth line of the tune.

Metres	Lines.	Feet		Tunes.	Page.
Long.	4.	8,8,8,8,	*Sharp Key.*	Dunton,	19
				Old Hundred,	17
				Pfalmis,	24
				Wells,	16
			Flat Key.	All Saints,	64
				Groton,	14
				Putney,	13
Double Long.	8.	8,8,8,8,8,8,8,8,	*Sharp Key.*	Berkley,	22
				Burton,	18
				Carolina,	56
				Lorrain,	40
			Flat Key.	Wethersfield,	38
				Cheſhire,	25
			Three verſes.	Hartford,	58
				Alexandria,	60
Common.	4.	8,6,8,6,	*Sharp Key.*	Eſſex,	10
				Mear,	14
				Milford,	32
				Suffolk,	55
				St. Martin's,	11
				Union,	12
			Flat Key.	Capel,	26
				Elenborough,	30
				Georgia,	21
				Plymouth,	13
				Torrington,	55
Double Com.	8.	8,6,8,6,8,6,8,6,	*Sharp Key.*	Archdale,	20
				Enfield,	34
				Hatfield,	57
				Middleſex,	54
				Troy,	37
				Woodbury,	52
			Flat Key.	Amenia,	28
				Orange,	62
				Rockbridge,	51
				Bethlem,	53
				Mansfield,	53
				Saybrook,	10
Short.	4.	6,6,8,6,	*Sharp Key.*	Goſhen,	12
				Haddam,	15
			Flat Key.	Little Marlborough,	11
				Pſalm 63d,	36
Double Short.	8.	6,6,8,6,6,6,8,6,		Africa,	9
				Granby,	49
				Pſalm 19th,	17
Particular.	6.	8,8,8,8,8,8,		Berkley,	22
				Carolina,	56
				Farmington,	29
	4.	6,6,6,6,8,8,		Southbury,	23
	8.	6,6,6,6,4,4,4,4,		Pſalm 84th,	33
	6.	10,10,10,10,10,10,		Newbern,	27
	6.	10,10,10,10,11,11,		Pſalm 50th,	35
	4.	10,10,10-10,		Babylon,	63
	6.	6,6,8,6,6,8,		Pſalm 133d,	31
				Sharon,	30
	8.	7,6,7,6,7,7,7,6,		Amſterdam,	42
	6.	8,8,6,8,8,6,		Chapel,	26
	4.	7,7,7,7,		Wincheſter,	45
Double Particular.	8.	7,7,7,7,7,7,7,7,		Falmouth,	44
	8.	7,7,7,7,7,7,7,7,		Hotham,	47
	8.	5,5,5,5,6,5,6,5,		Hanover,	15
	6.	8,7,8,7,4,7,		Littleton,	43
	8.	8,7,8,7,8,7,8,7,		Stamford,	48
	7.	6,6,4,6,6,6,4,		Trinity,	41
	5.	8,6,5,5,8,		Briſtol,	46

INDEX OF TUNES.

AFRICA 9
Alexandria 60
All-Saints 64
Amenia 28
Amſterdam 42
Archdale 20

Babylon 63
Berkley 22
Bethlem 53
Briſtol 46
Burton 18

Carolina 56
Chapel 26
Cheſhire 25

Dunſton 19

Elenborough 30
Enfield 34
Eſſex 10

Falmouth 44
Farmington 29

Georgia 21
Goſhen 12
Granby 49
Groton 14

Haddam 15
Hanover 15
Hartford 58
Hatfield 57
Hotham 47

Little Marlborough 11
Littleton 43
Lorrain 40

Mear 14
Mansfield 53
Middleſex 54
Milford 32

Newbern 27
Newton 50

Old 100 16
Orange 62

Palmis 24
Plymouth 13
Putney 13
Pſalm 19 17
50 35
63 36
84 33
133 31

Rockbridge 51

Saybrook 10
Sharon 30
Southbury 23
Stamford 48
St. Martin's 11
Suffolk 55

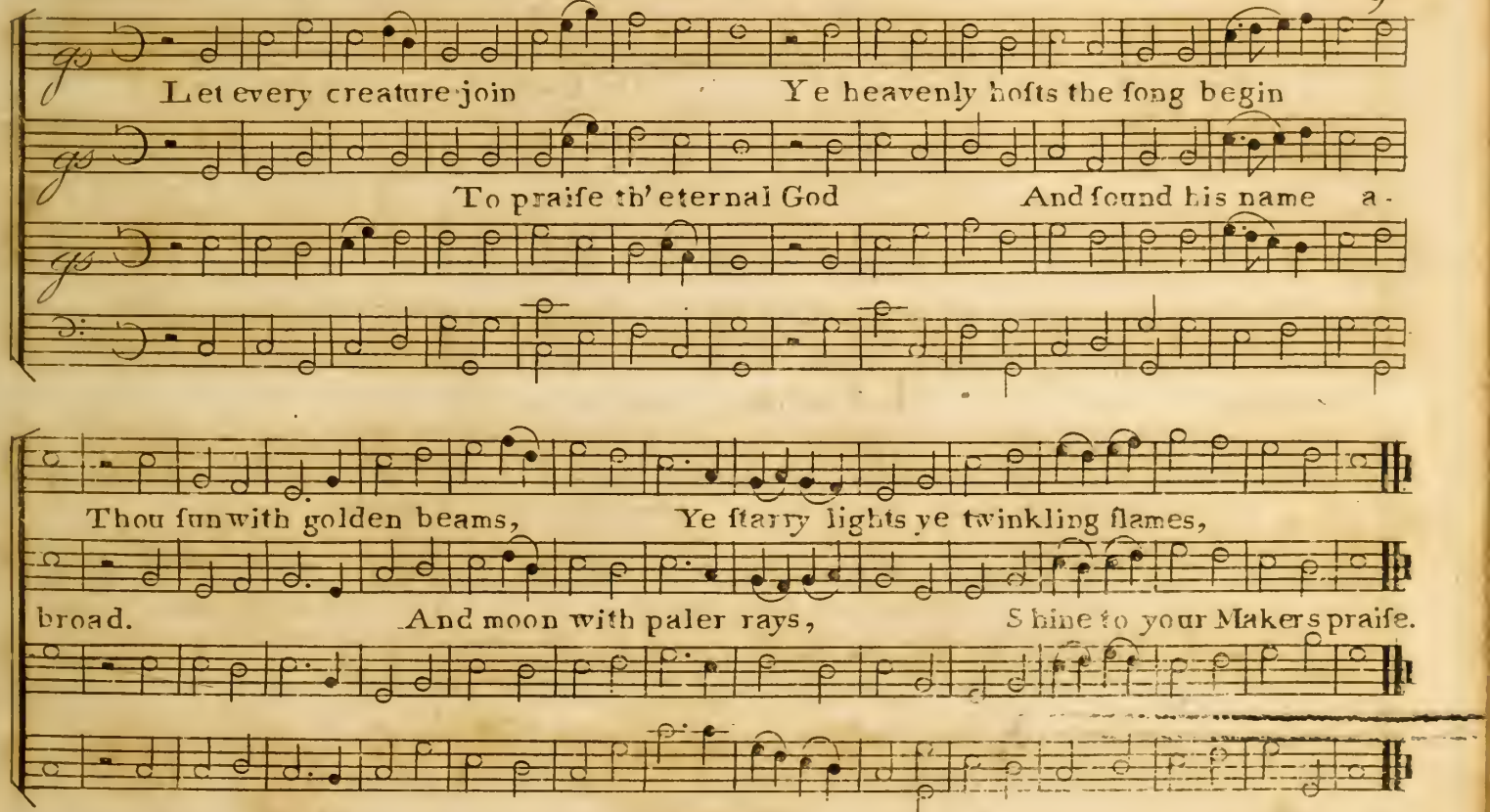
Torrington 55
Trinity 51
Troy 37

Union 12

Wells 16
Wethersfield 38
Winchester 45
Woodbury 52

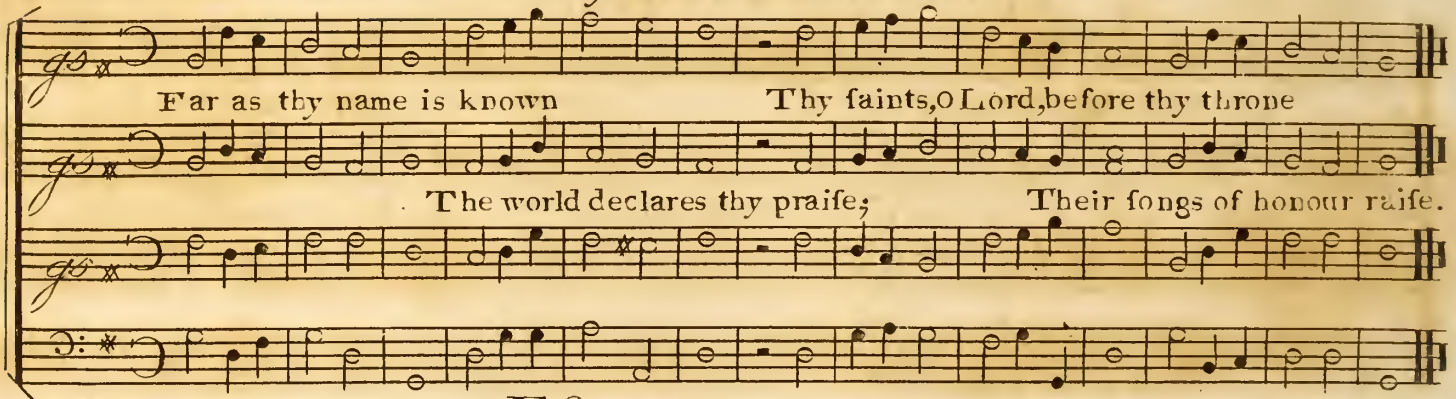
Cheerful. *Air.*

Africa.



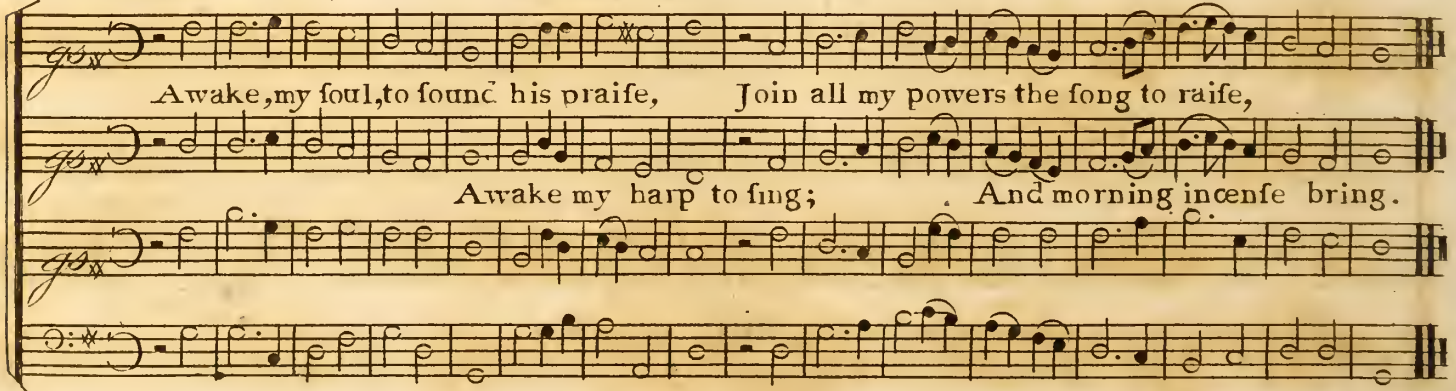
Moderate. *Air.*

Saybrook.



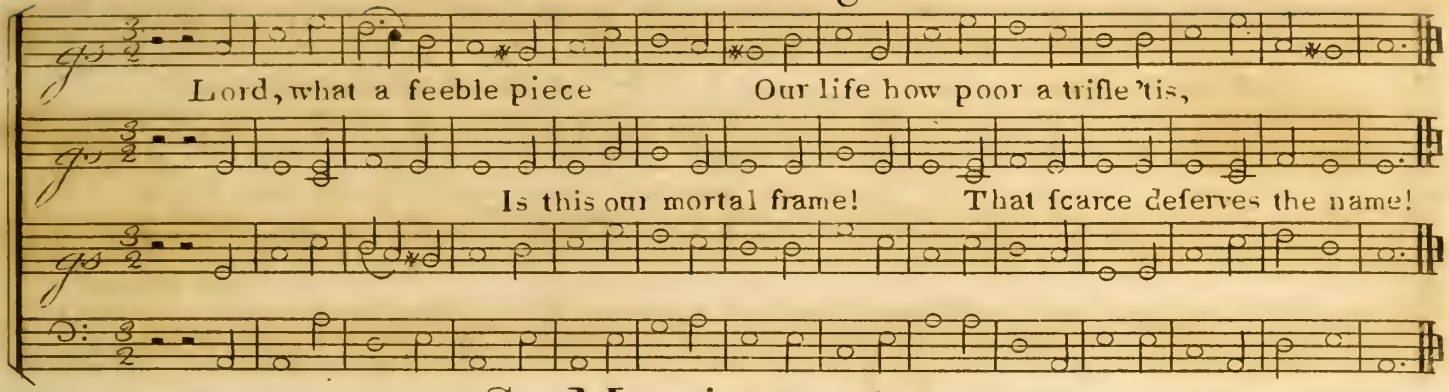
Moderate. *Air.*

Eſſex.



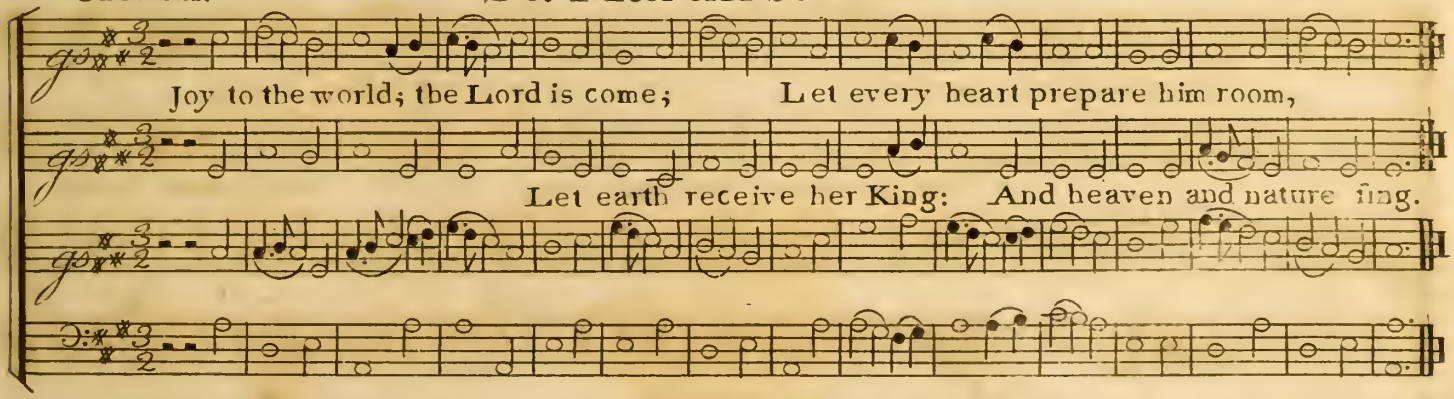
Cheerful.

Little Marlborough.



Cheerful.

St. Martin's.



Cheerful.

Goſhen. or 25.th

I lift my ſoul to God, Let not my foes that ſeek my blood

My truſt is in his name; Still triumph in my ſhame.

Still triumph

Cheerful.

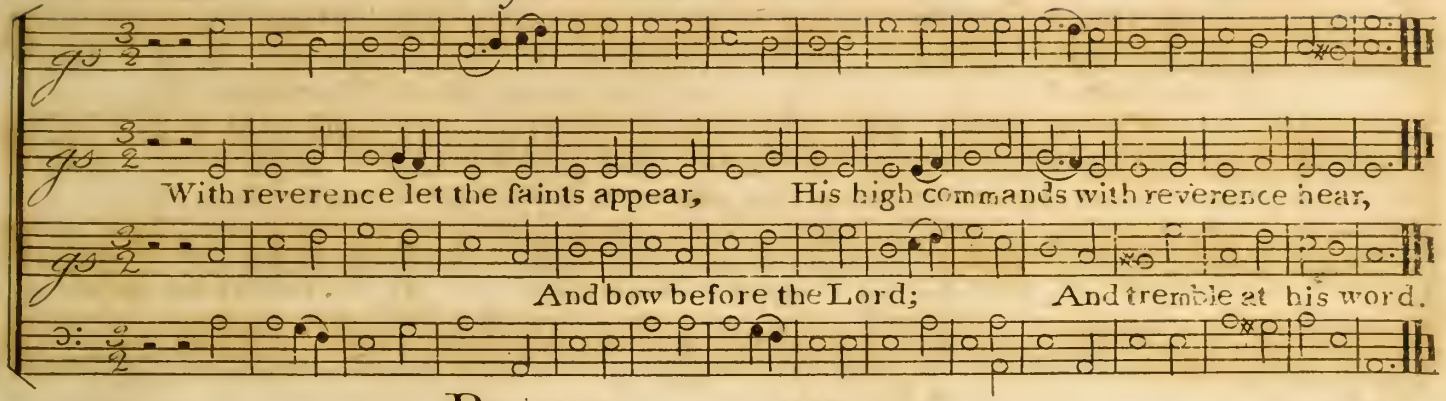
Union.

Lo, what an entertaining ſight Whoſe cheerful hearts in bands unite

Thoſe friendly brethren prove, Of harmony and love.

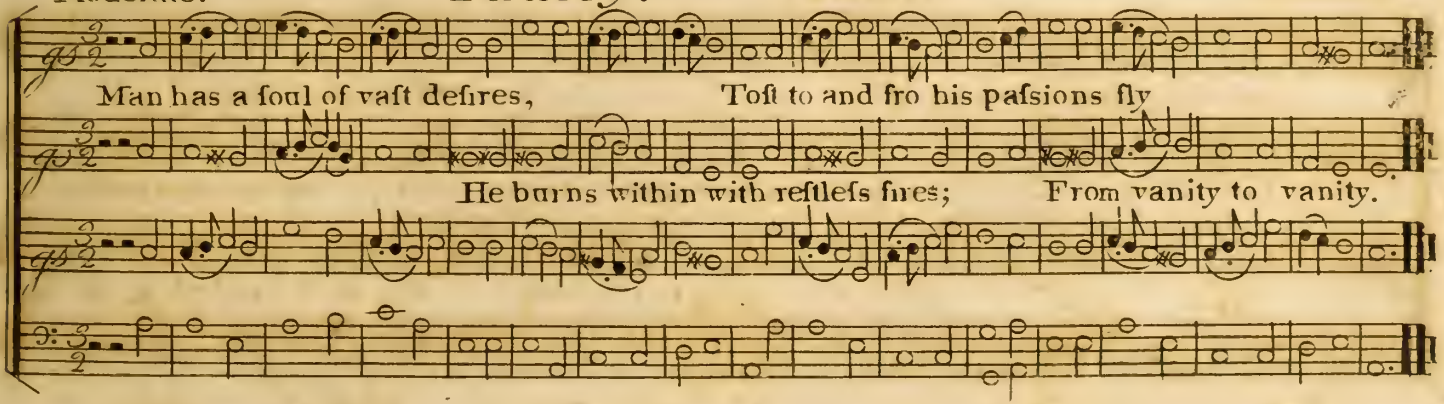
Cheerful.

Plymouth.



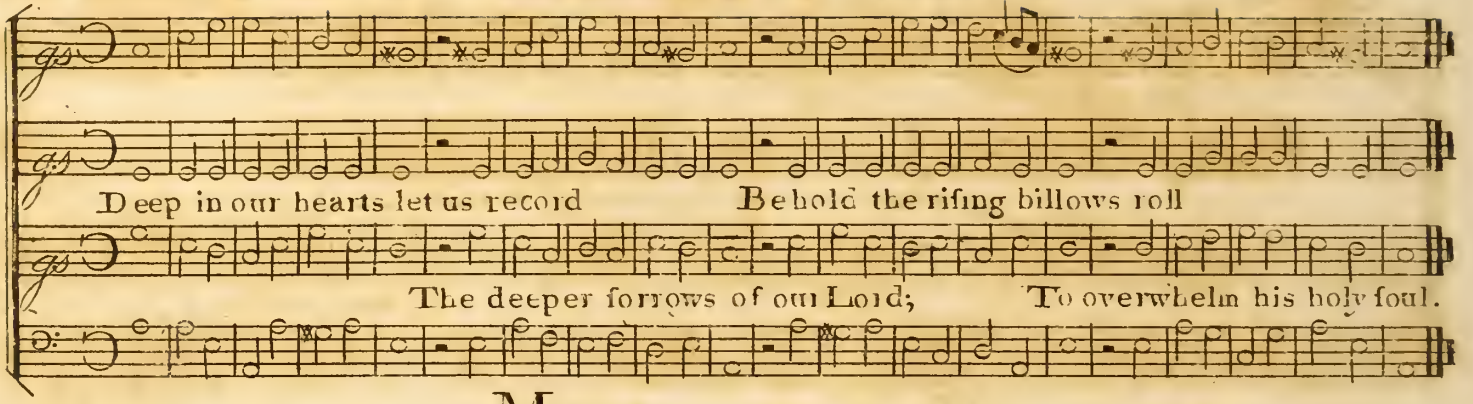
Moderate.

Putney.



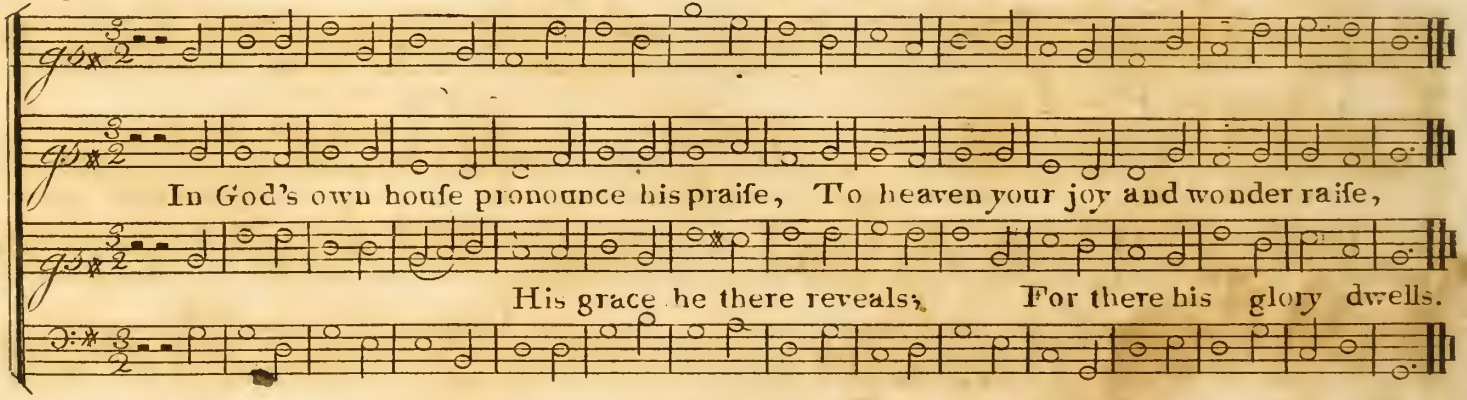
Slow.

Groton.



Cheerful.

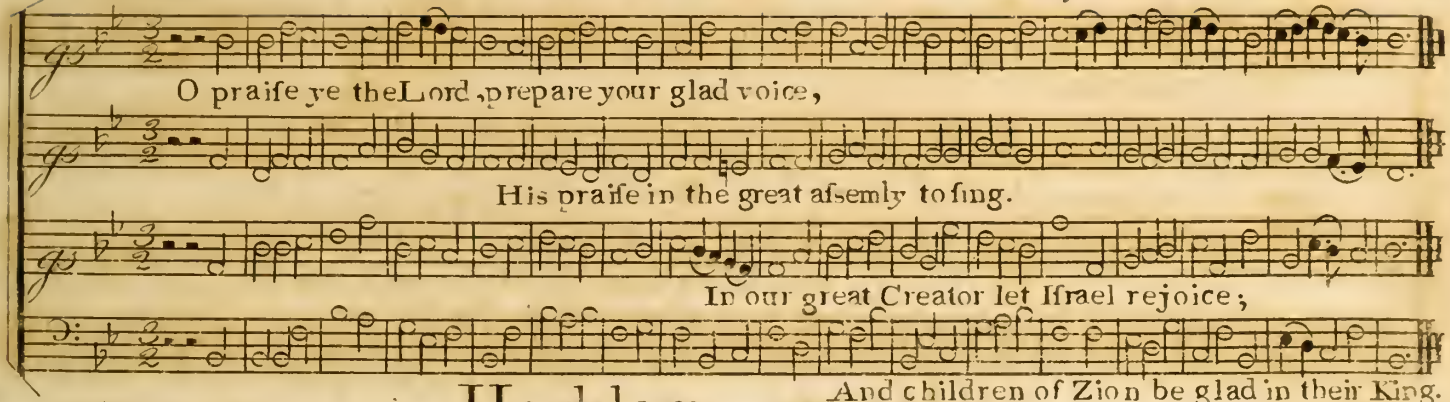
Mear.



Cheerful.

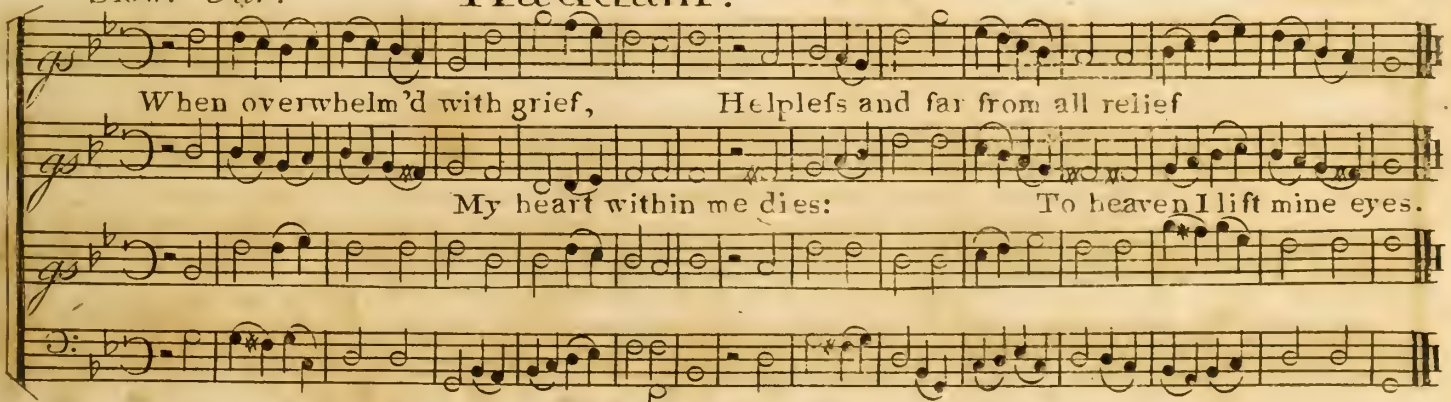
Hanover.

By Mr. Handell.

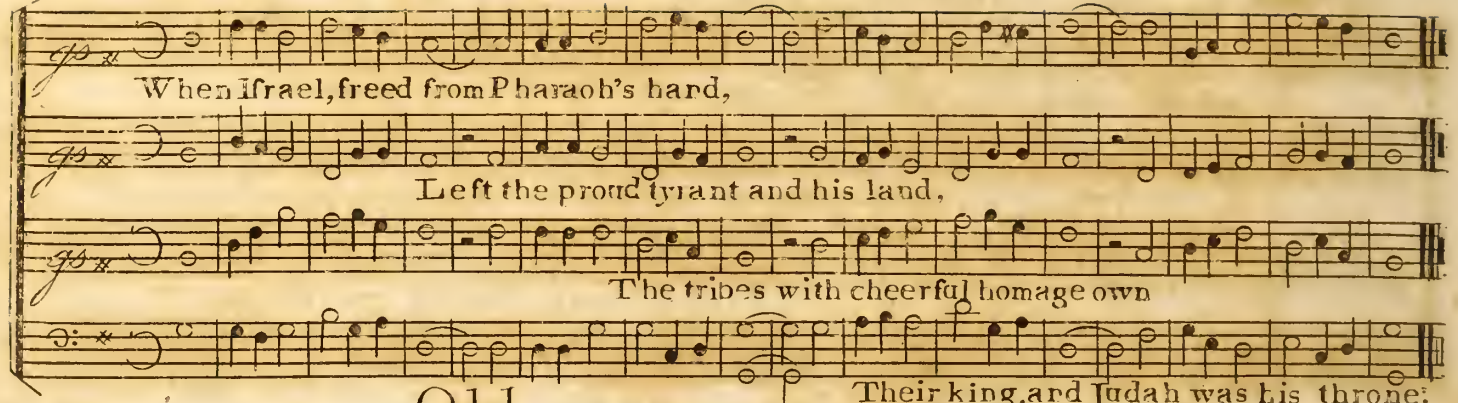


Slow. *Air.*

Haddam.

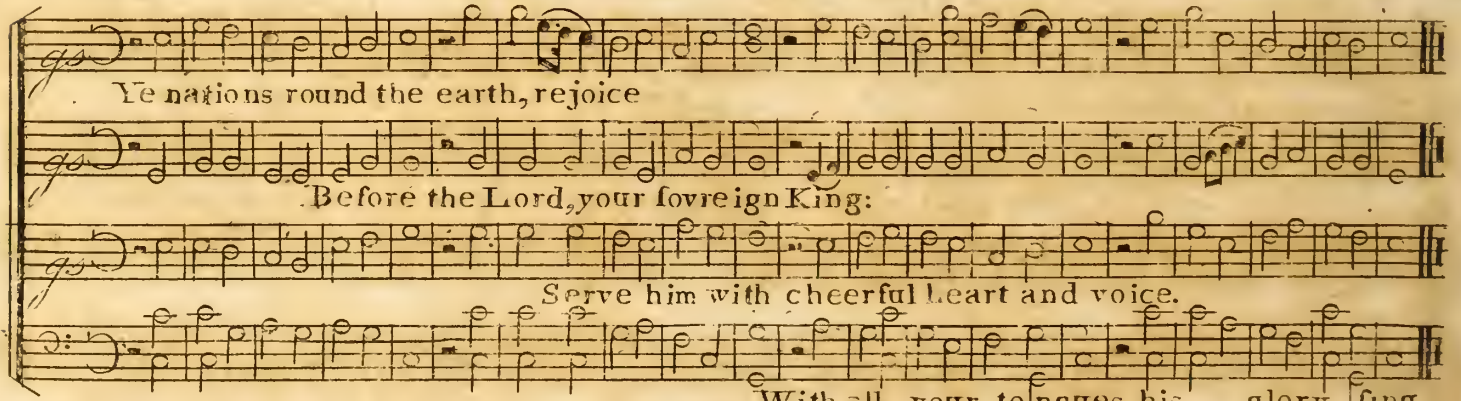


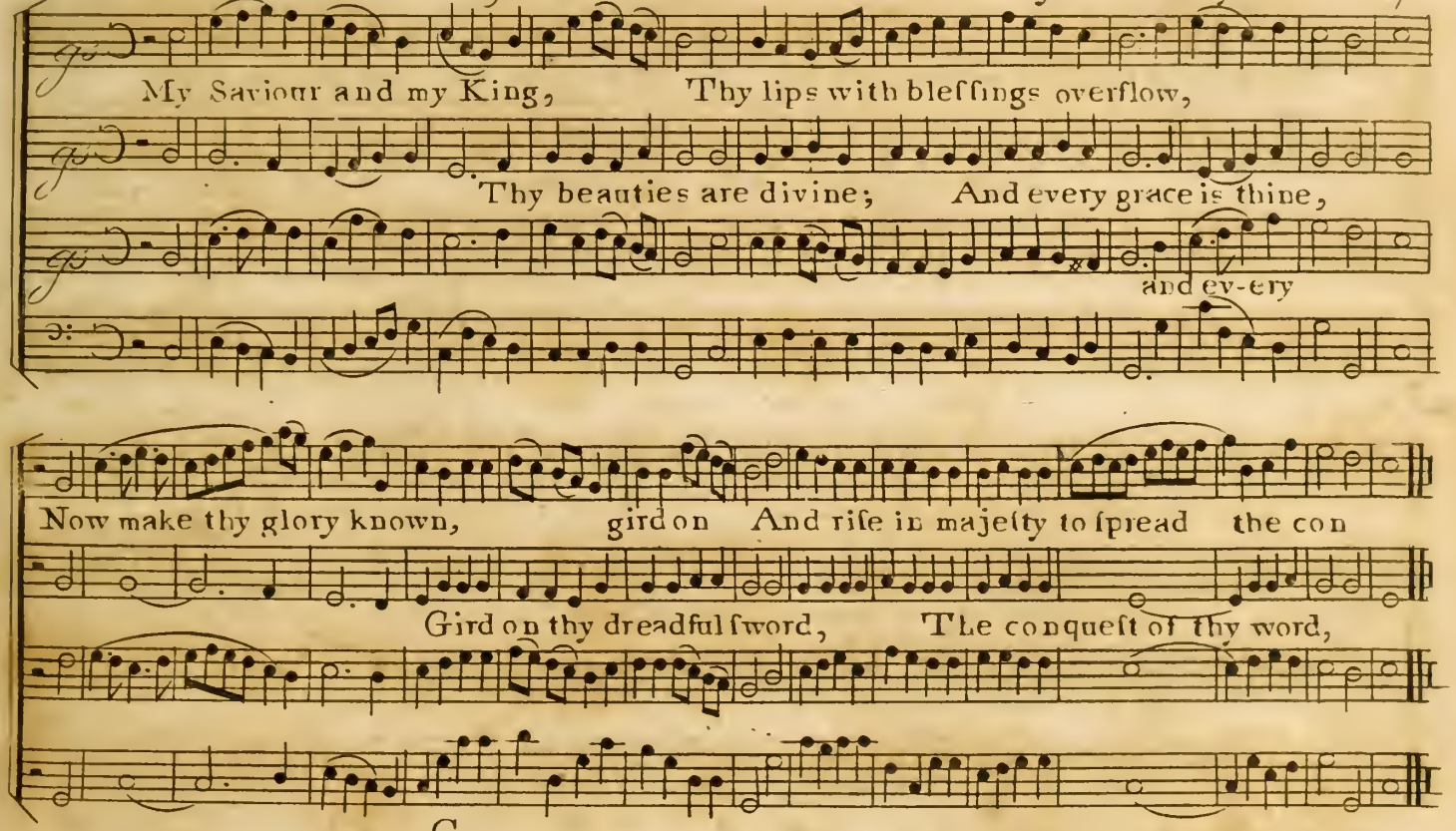
Wells.



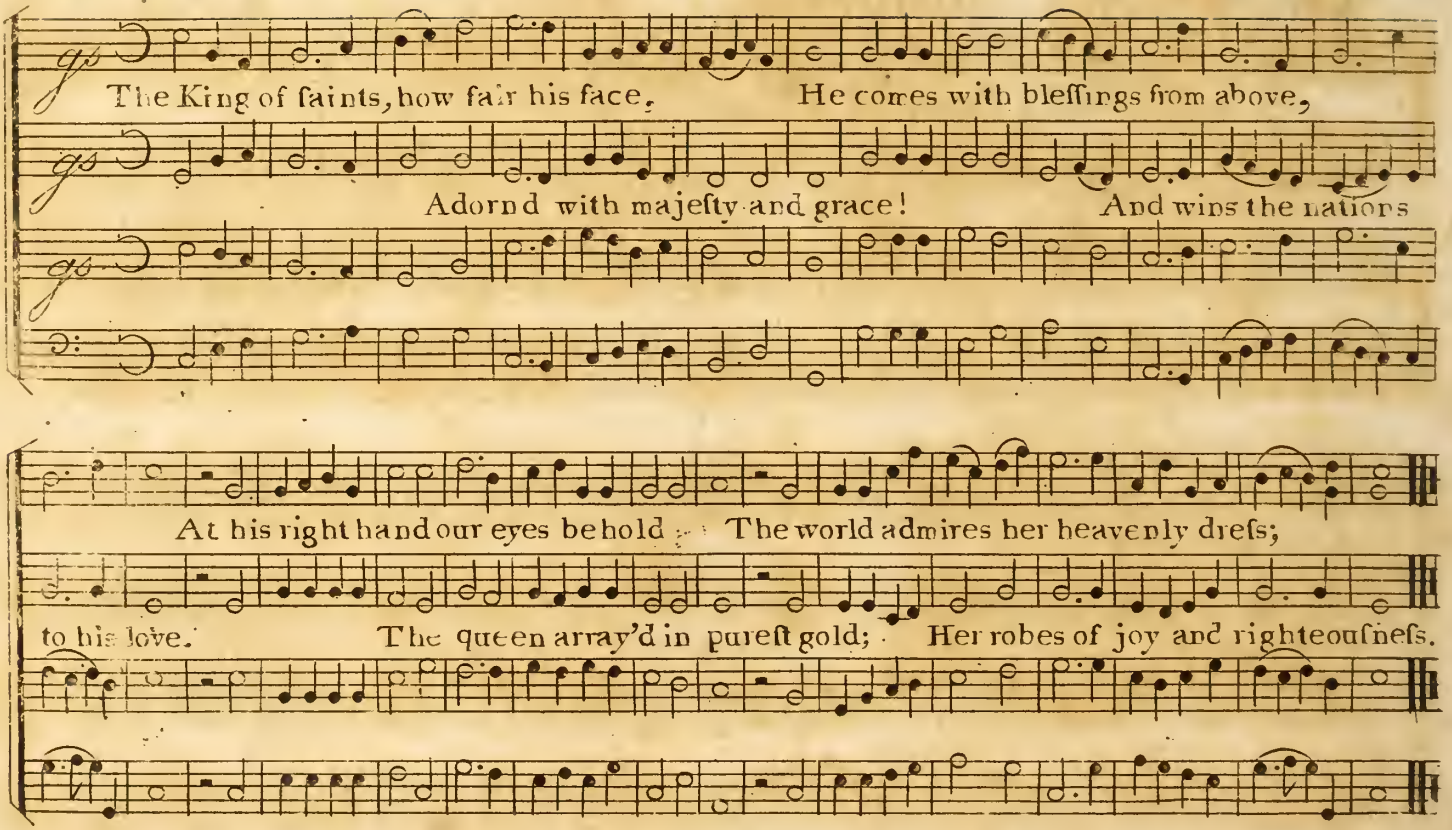
Slow.

Old 100.




My Saviour and my King, Thy lips with bleſſings overflow,
Thy beauties are divine; And every grace is thine,
and ev-ery
Now make thy glory known, gird on And riſe in majeſty to ſpread the con
Gird on thy dreadful ſword, The conqueſt of thy word,

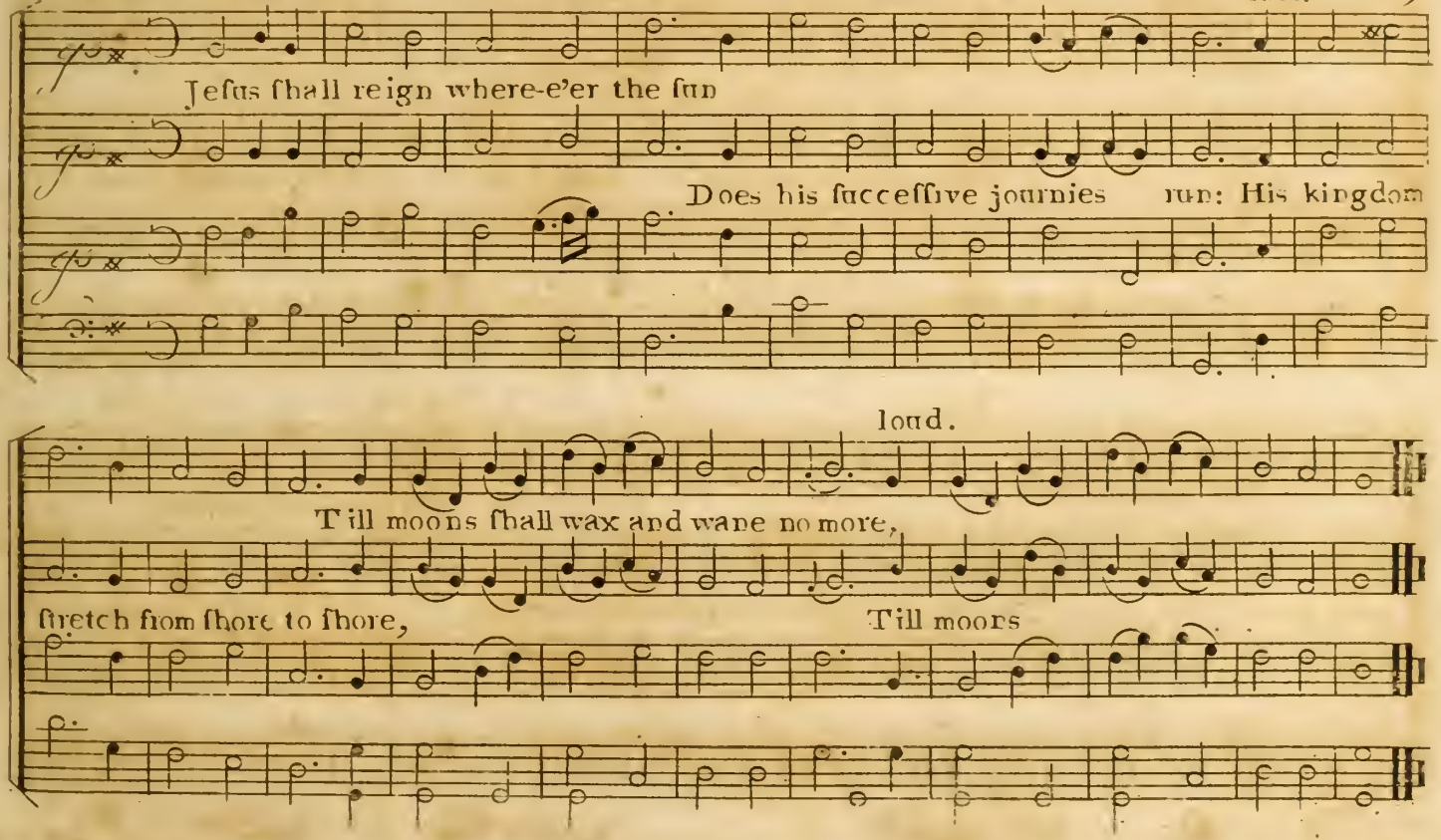
Burton.


The King of saints, how fair his face, He comes with blessings from above,
Adorn'd with majesty and grace! And wins the nations
At his right hand our eyes behold The world admires her heavenly dress;
to his love. The queen array'd in purest gold; Her robes of joy and righteousness.

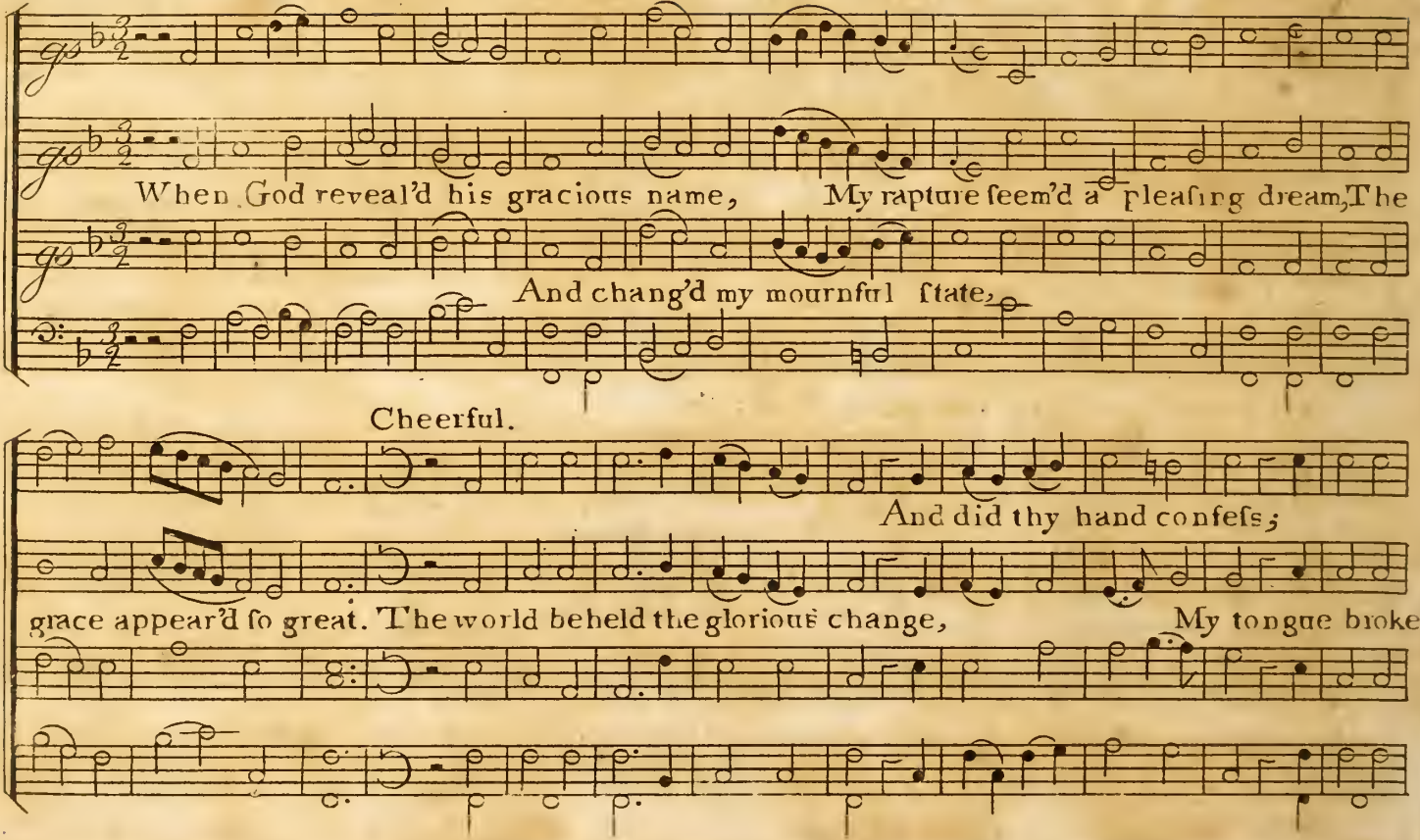
Cheerful. *Air.*

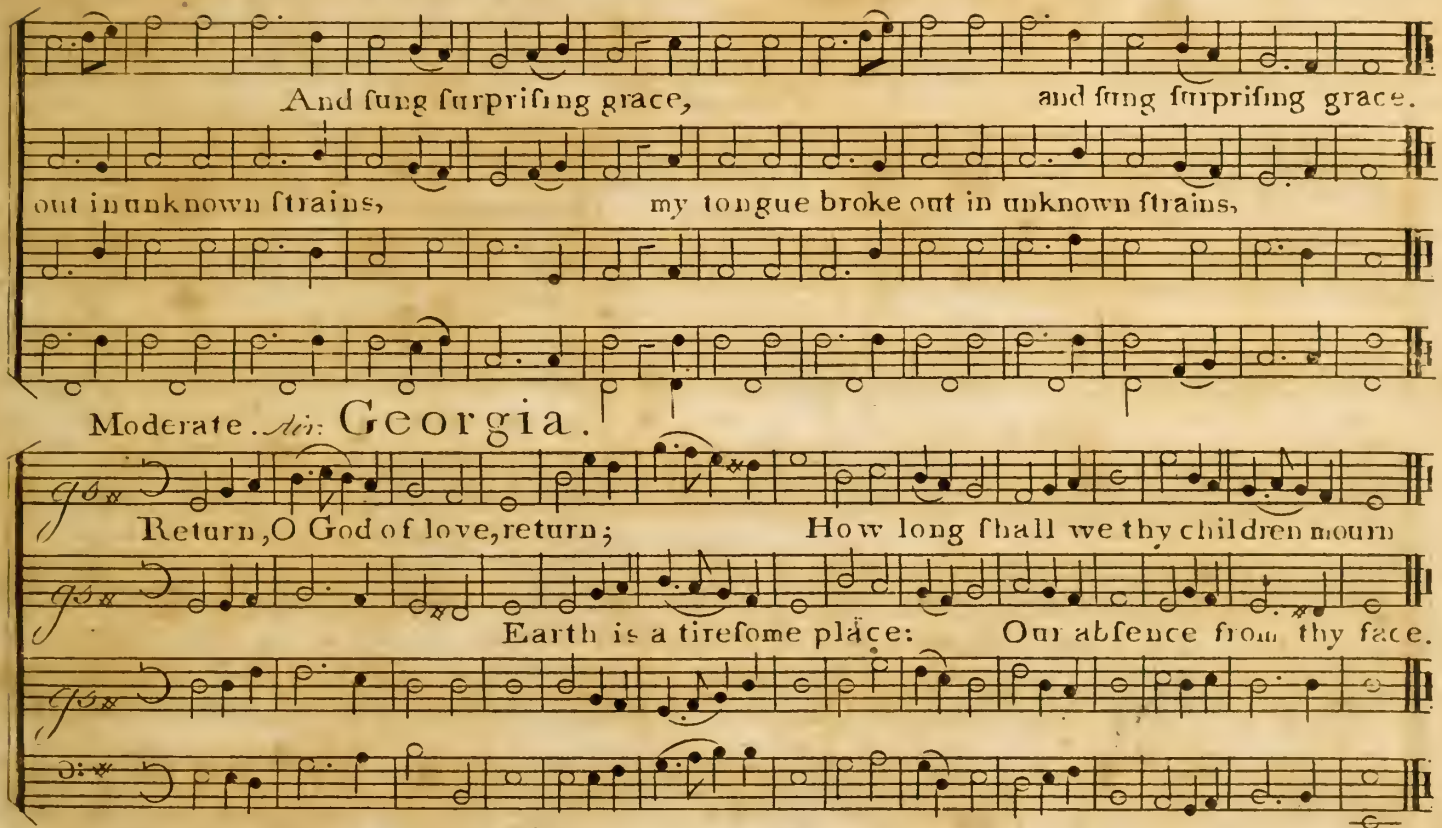
Dunſtan.

ſoft.



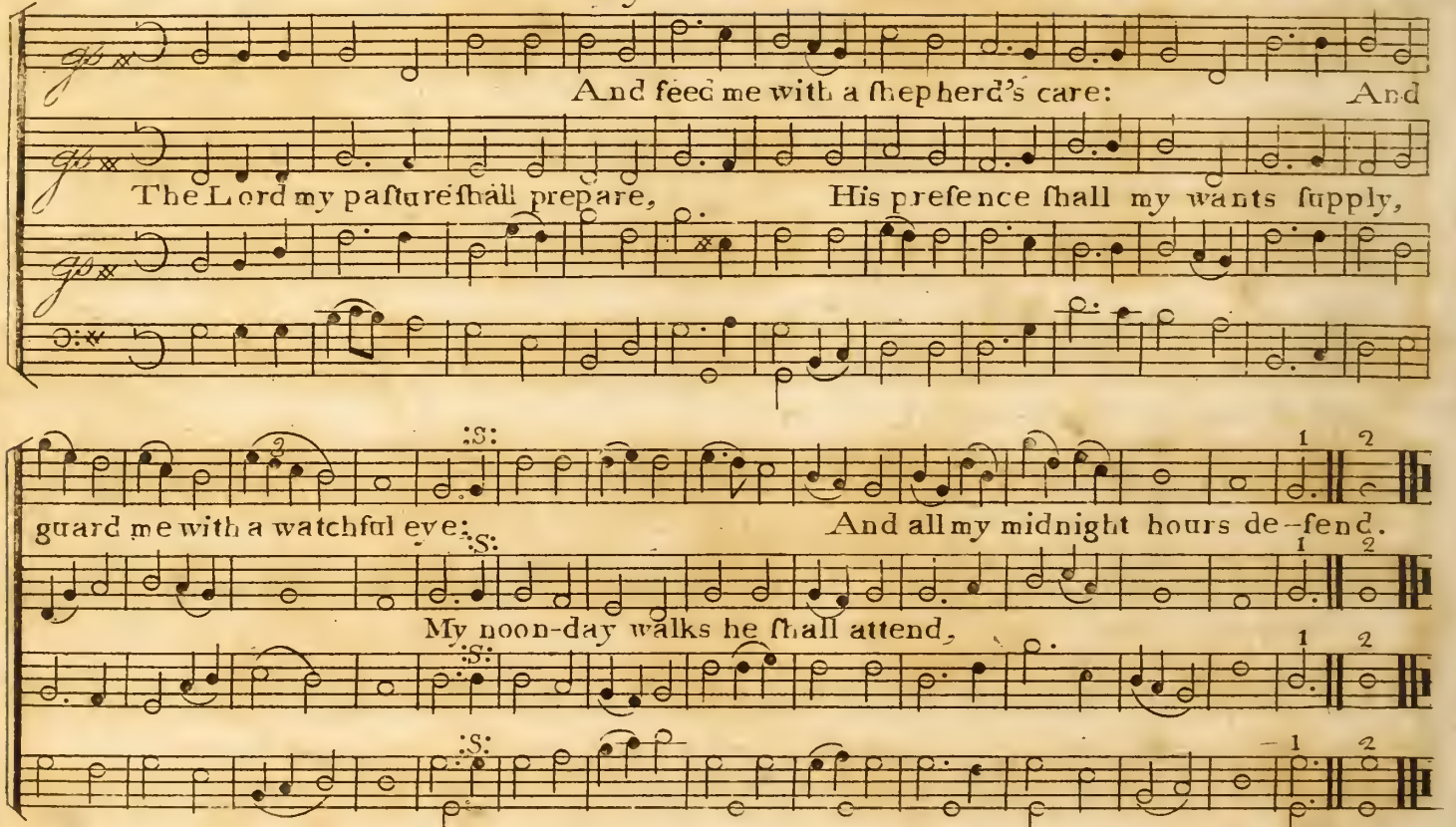
Archdale.

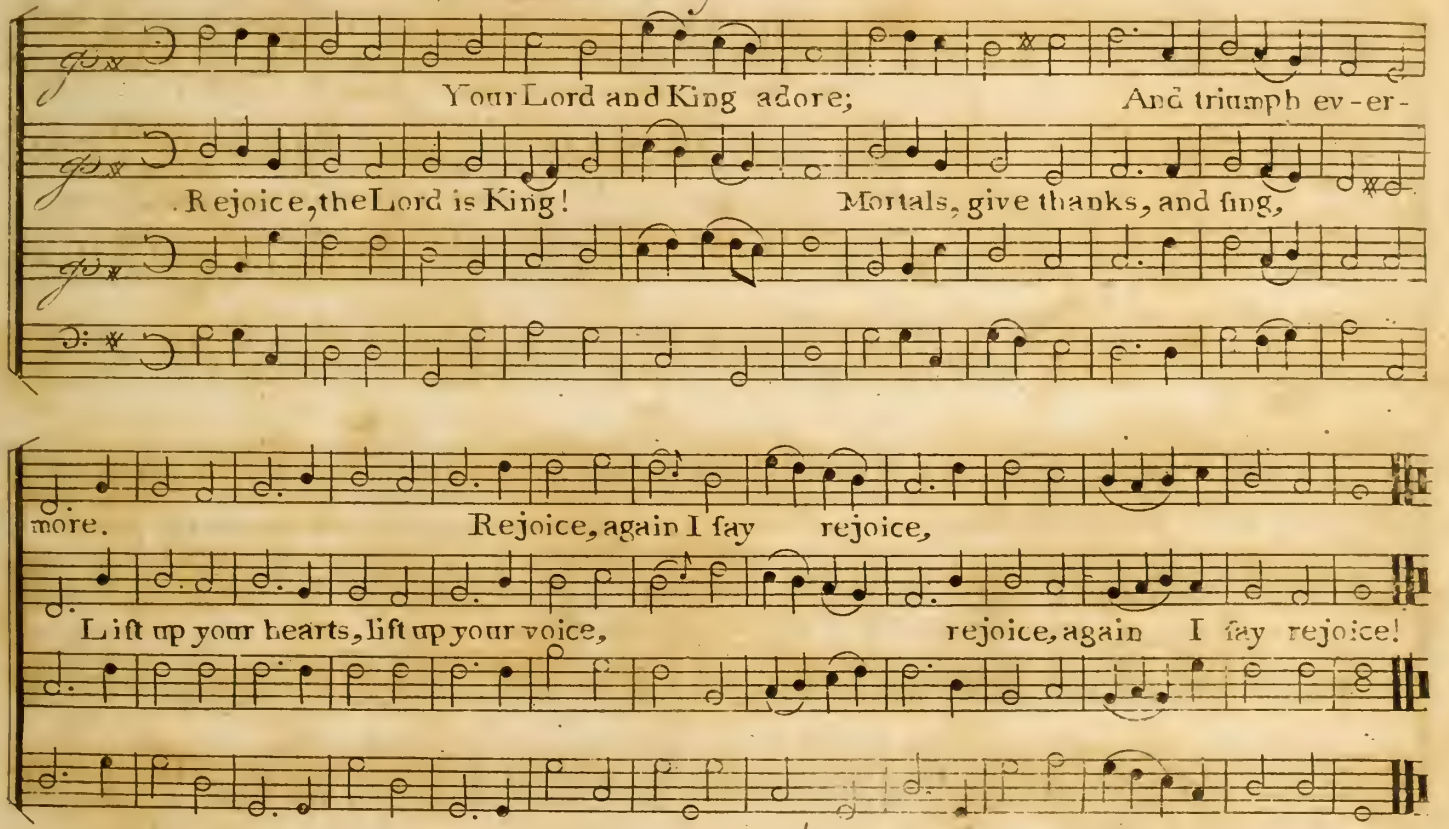

When God reveal'd his gracious name, My rapture seem'd a pleasing dream, The
And chang'd my mournful state,
Cheerful.
And did thy hand confess;
grace appear'd so great. The world beheld the glorious change, My tongue broke


And ſung ſurpriſing grace, and ſung ſurpriſing grace.
out in unknown ſtrains, my tongue broke out in unknown ſtrains,
Moderate. Air: Georgia.
Return, O God of love, return; How long ſhall we thy children mourn
Earth is a tireſome place: Our abſence from thy face.

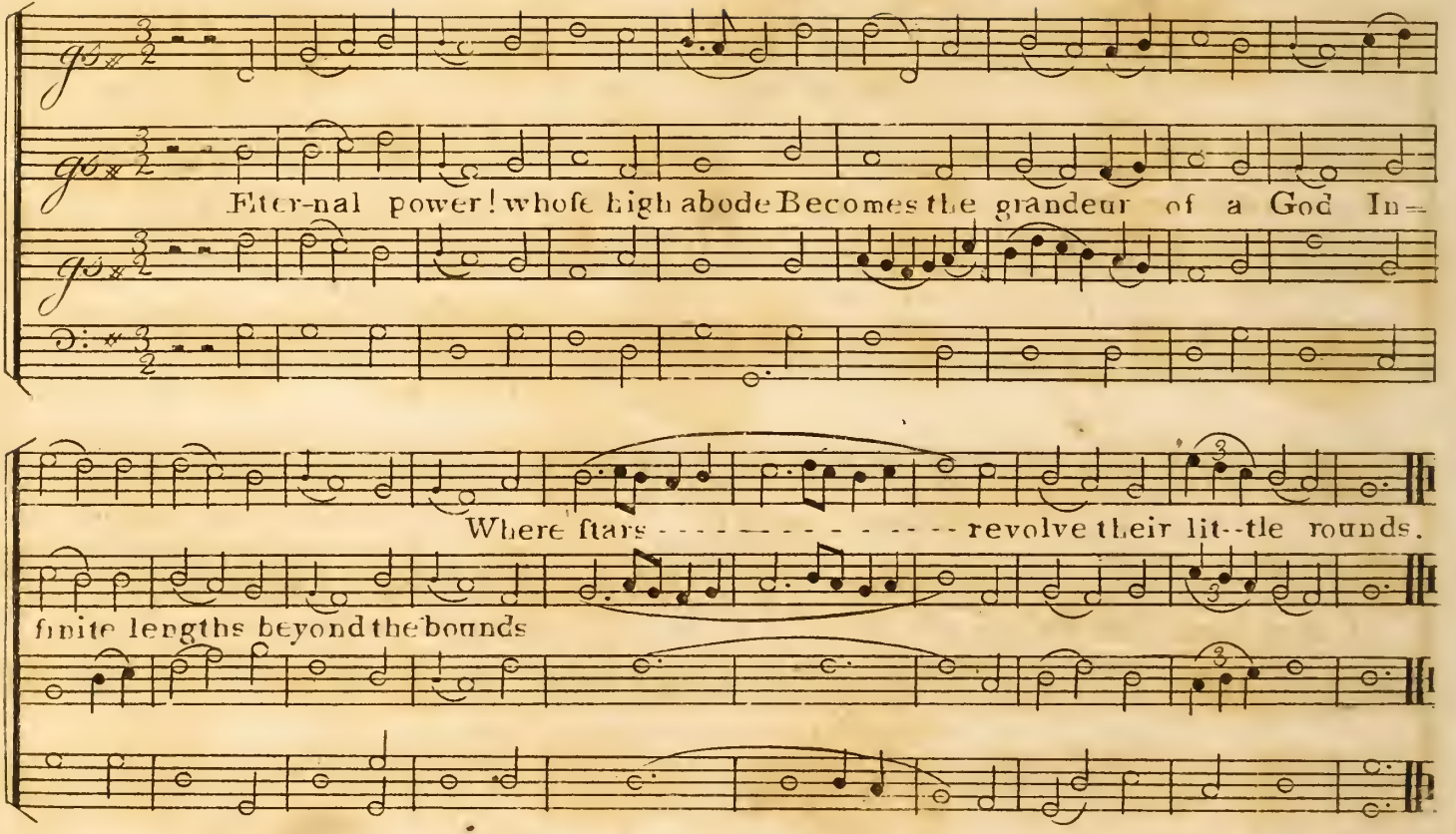
Berkley.

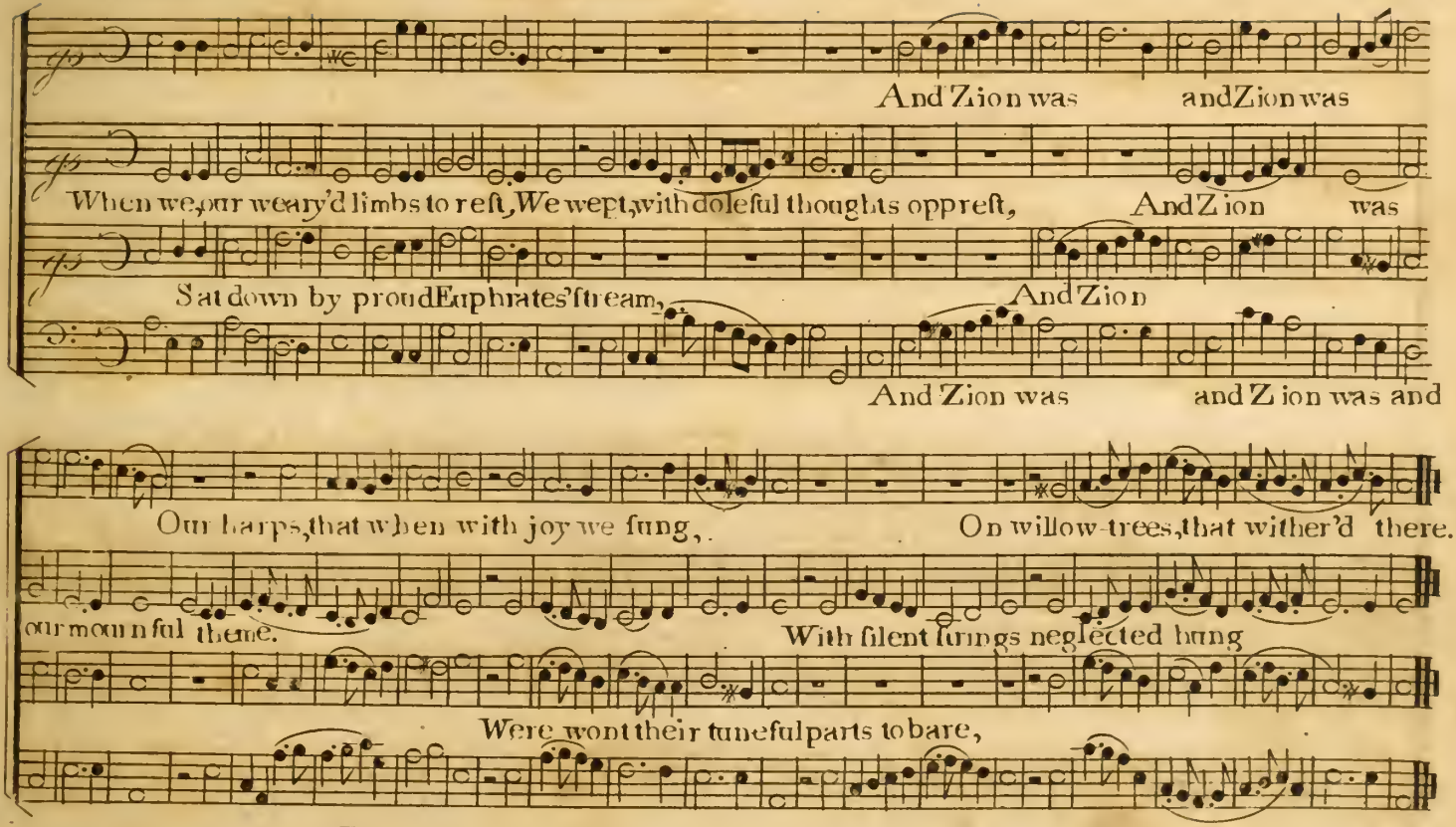
Set by Mr. Gillet.




Your Lord and King adore; And triumph ev-er-
Rejoice, the Lord is King! Mortals, give thanks, and ſing,
more. Rejoice, again I ſay rejoice,
Lift up your hearts, lift up your voice, rejoice, again I ſay rejoice!

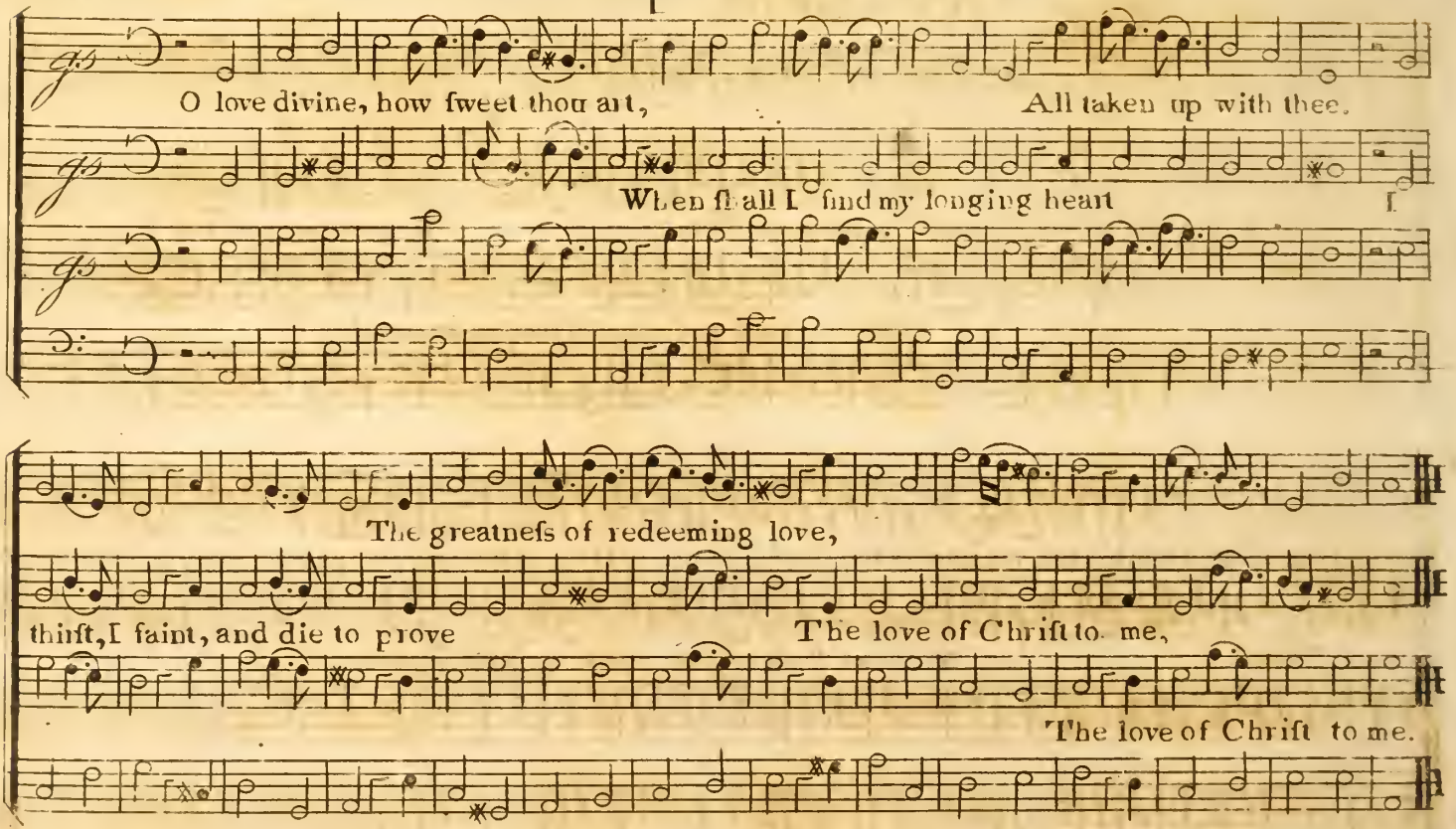
24 Cheerful. Air. Palmis.



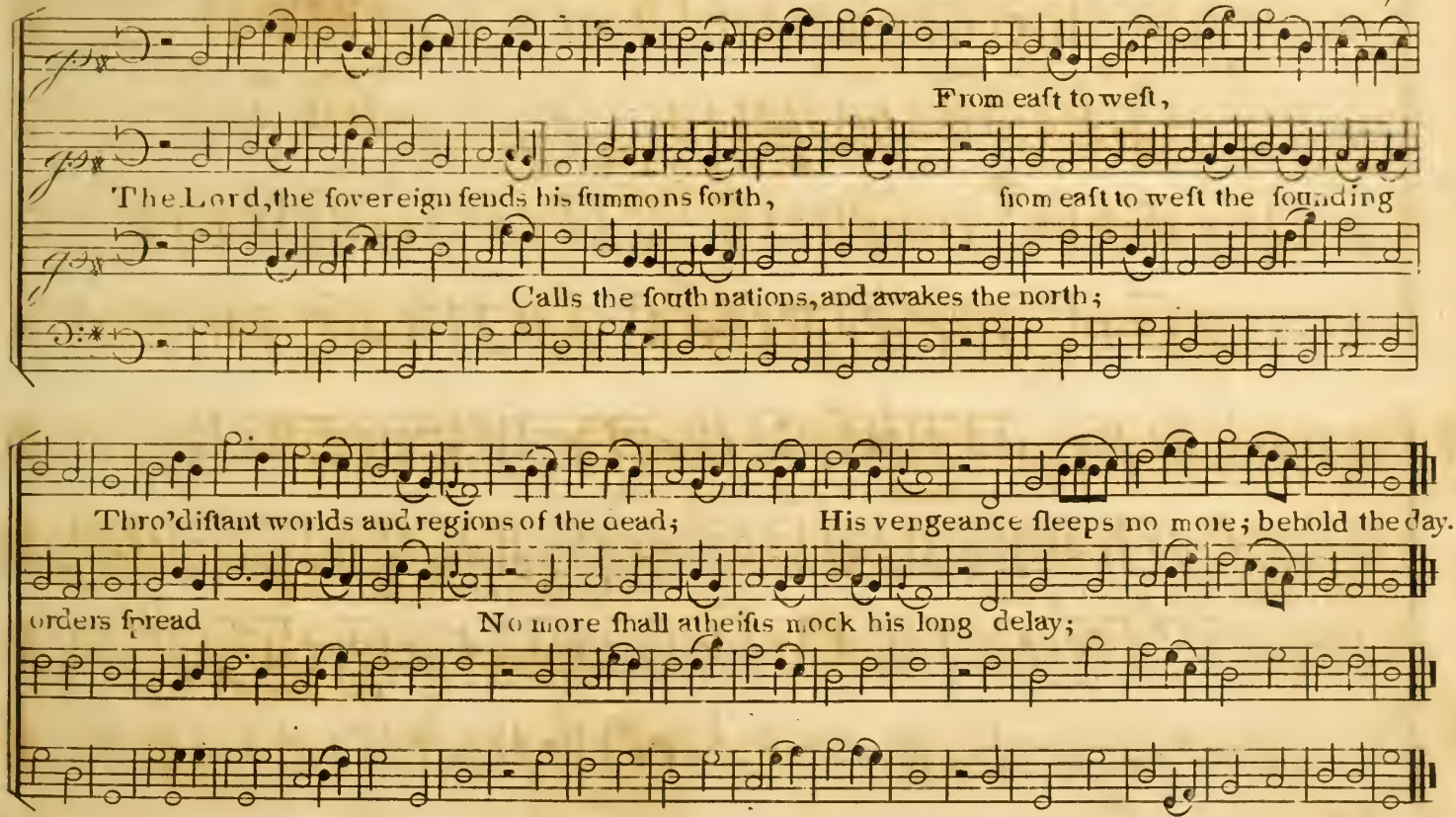

And Zion was and Zion was
When we, our weary'd limbs to rest, We wept, with doleful thoughts oppreſt, And Zion was
Sat down by proud Euphrates' ſtream, And Zion
And Zion was and Zion was and
Our harps, that when with joy we ſung, On willow-trees, that wither'd there.
our mourn ful theme. With ſilent ſtrings neglected hung
Were wont their tuneful parts to bare,

Moderate. *Air.*

Chapel.
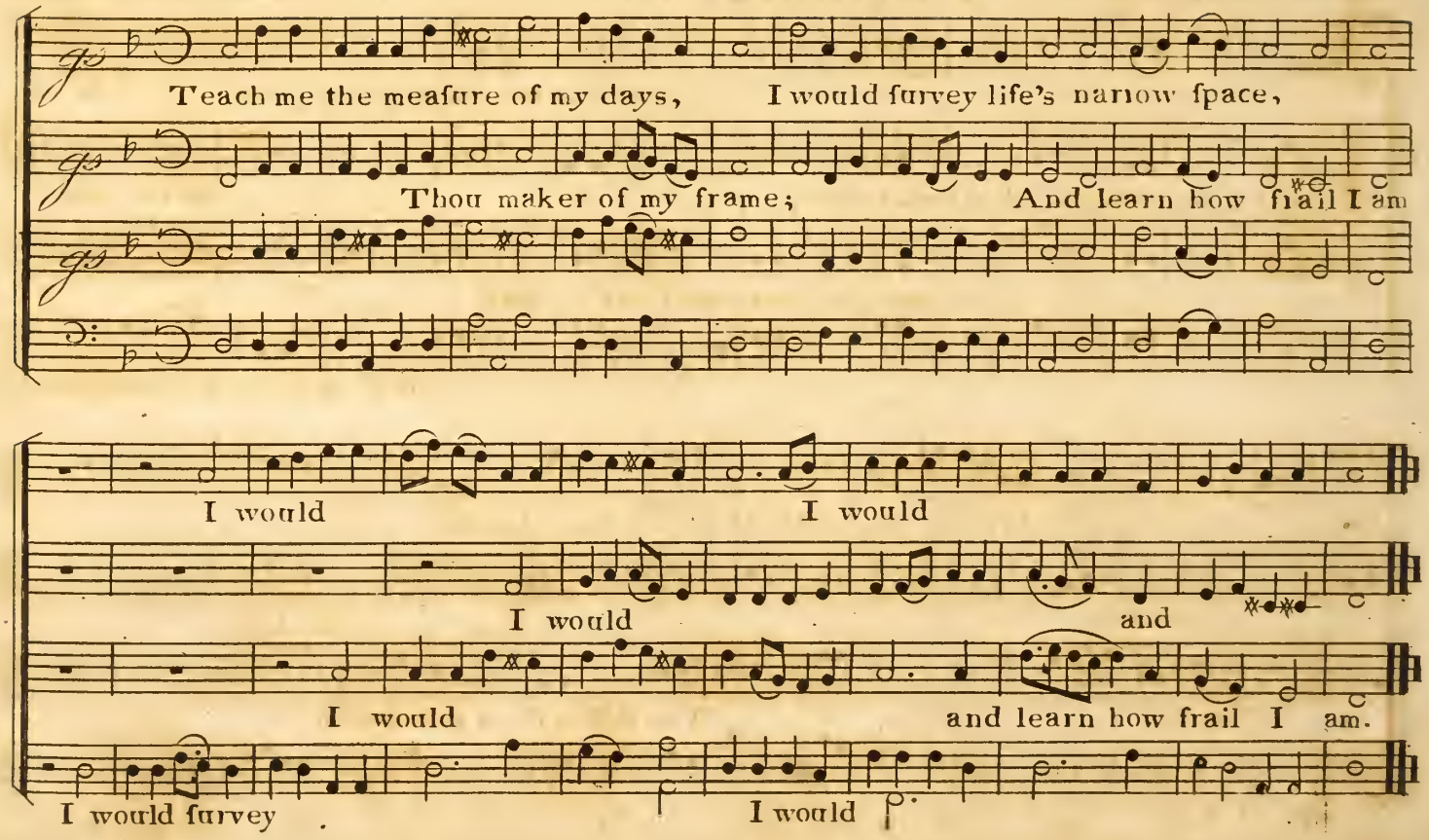


Newbern.


From east to west,
The Lord, the sovereign sends his summons forth, from east to west the sounding
Calls the south nations, and awakes the north;
Thro' distant worlds and regions of the dead; His vengeance sleeps no more; behold the day.
orders spread No more shall atheists mock his long delay;

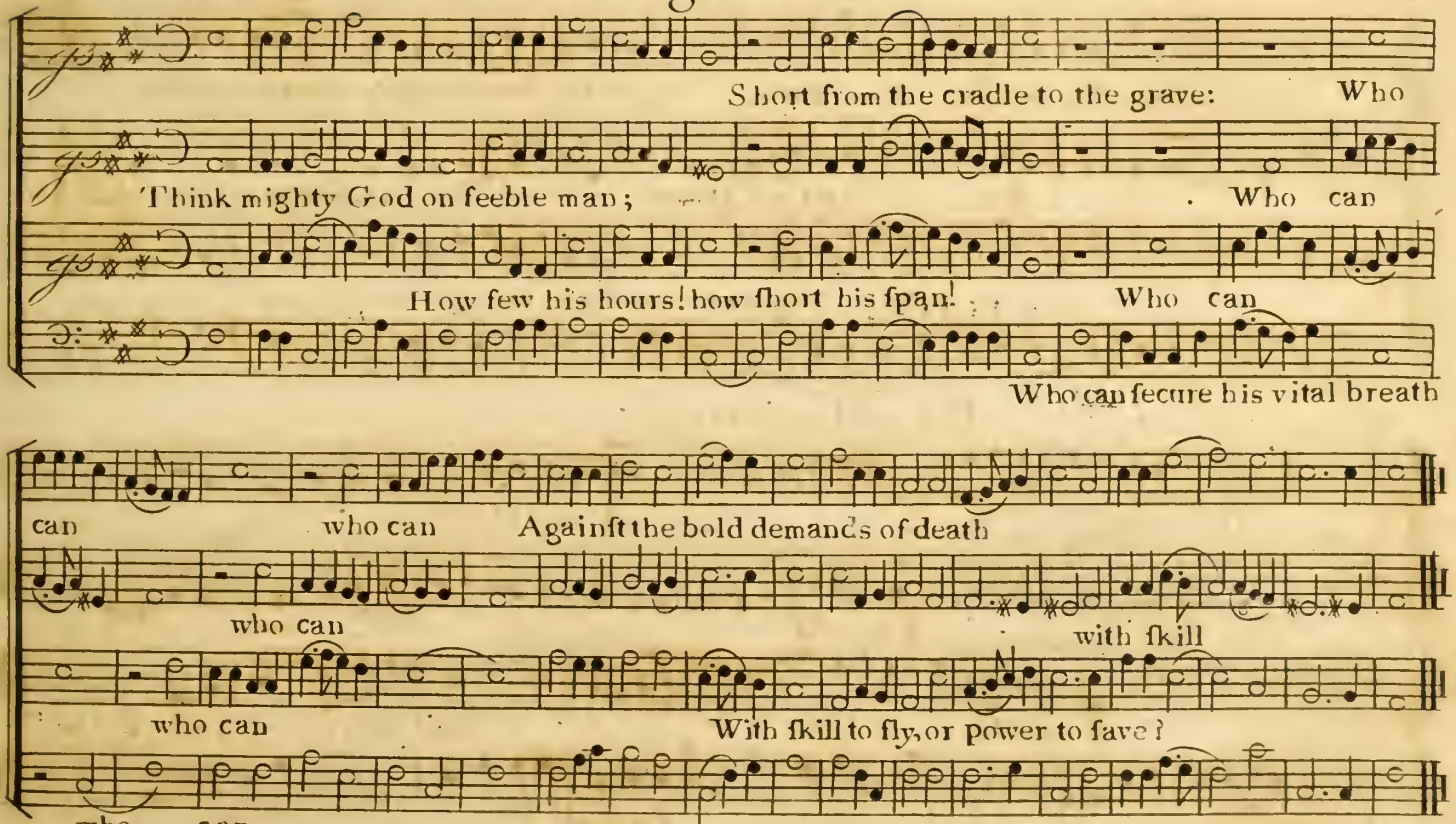
Moderate.

Amenia.

By Mr. Chandler.

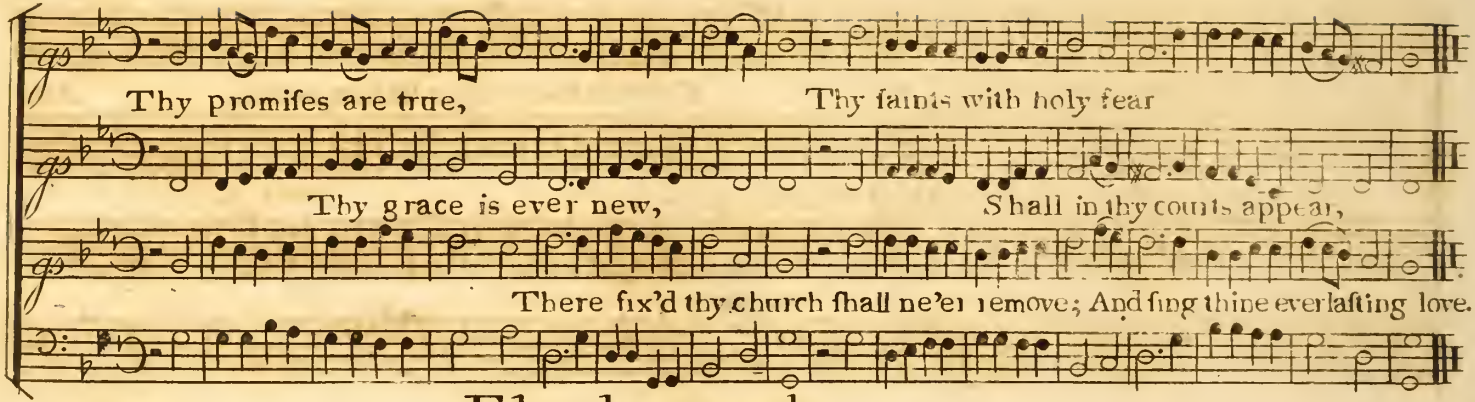


Farmington.


Short from the cradle to the grave: Who
Think mighty God on feeble man; Who can
How few his hours! how ſhort his ſpan! Who can
Who can ſecure his vital breath
can who can Againſt the bold demands of death
who can with ſkill
who can With ſkill to fly, or power to ſave?
who can

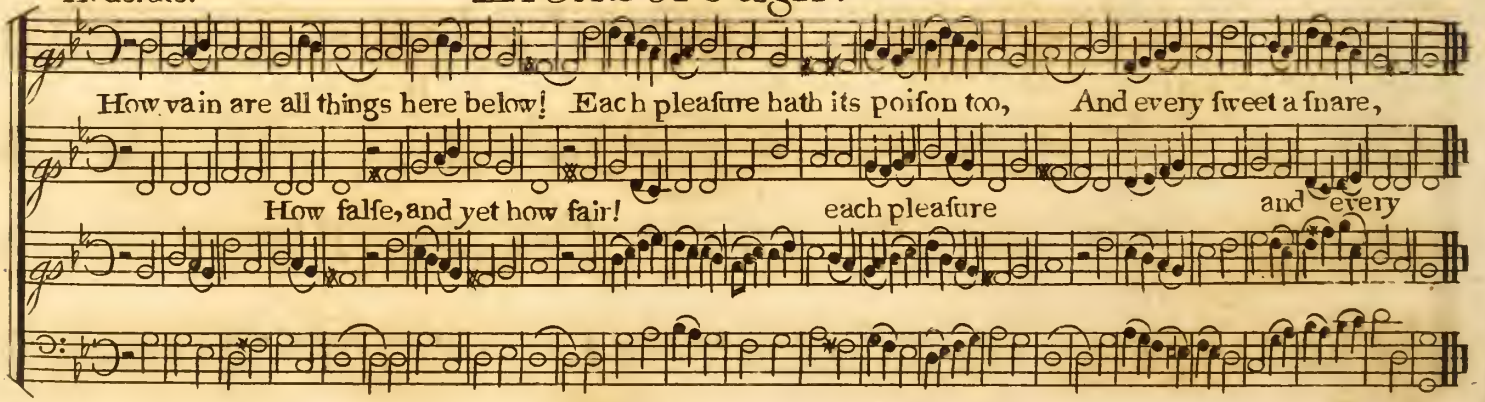
Slow.
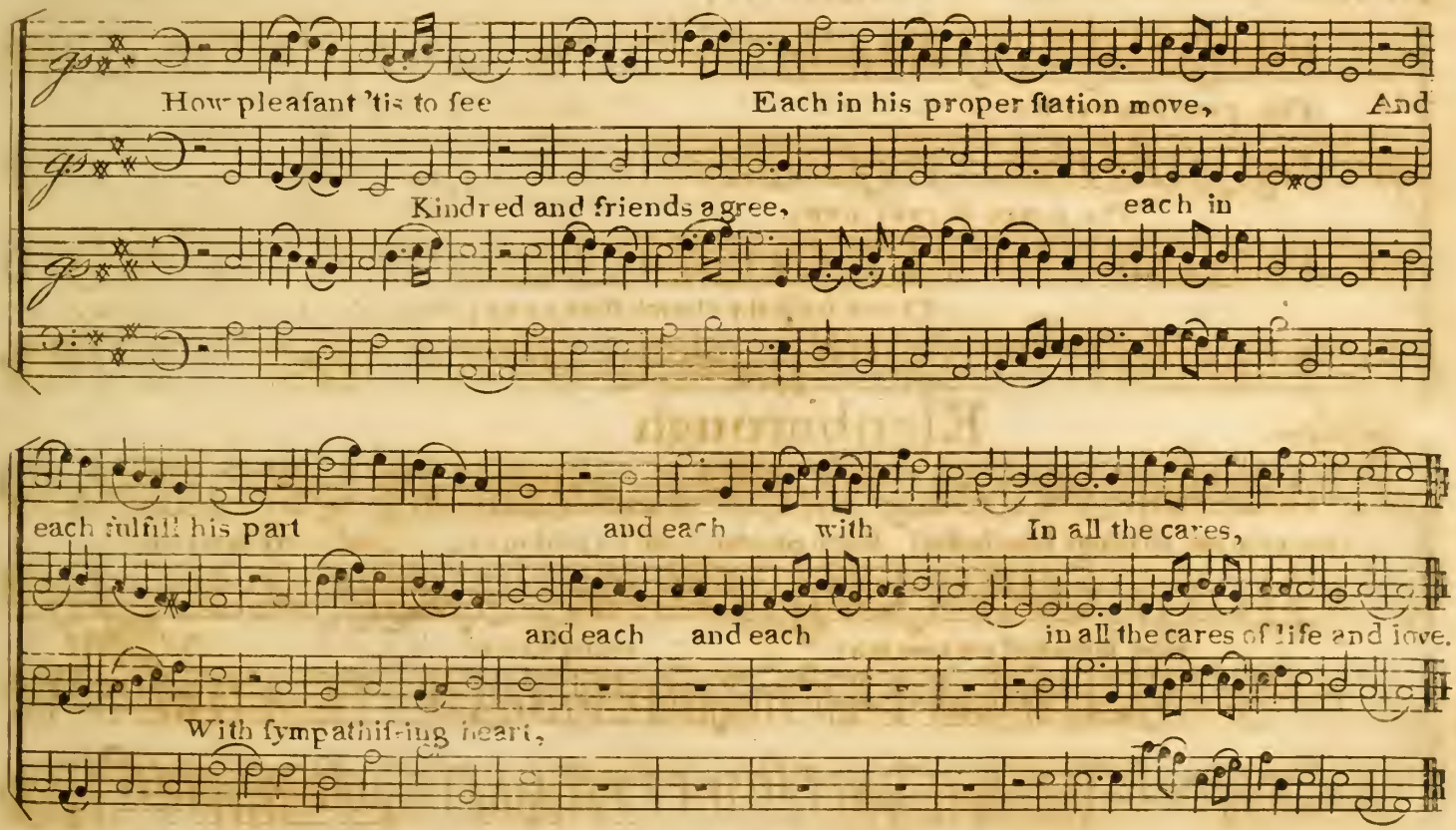
Sharon.
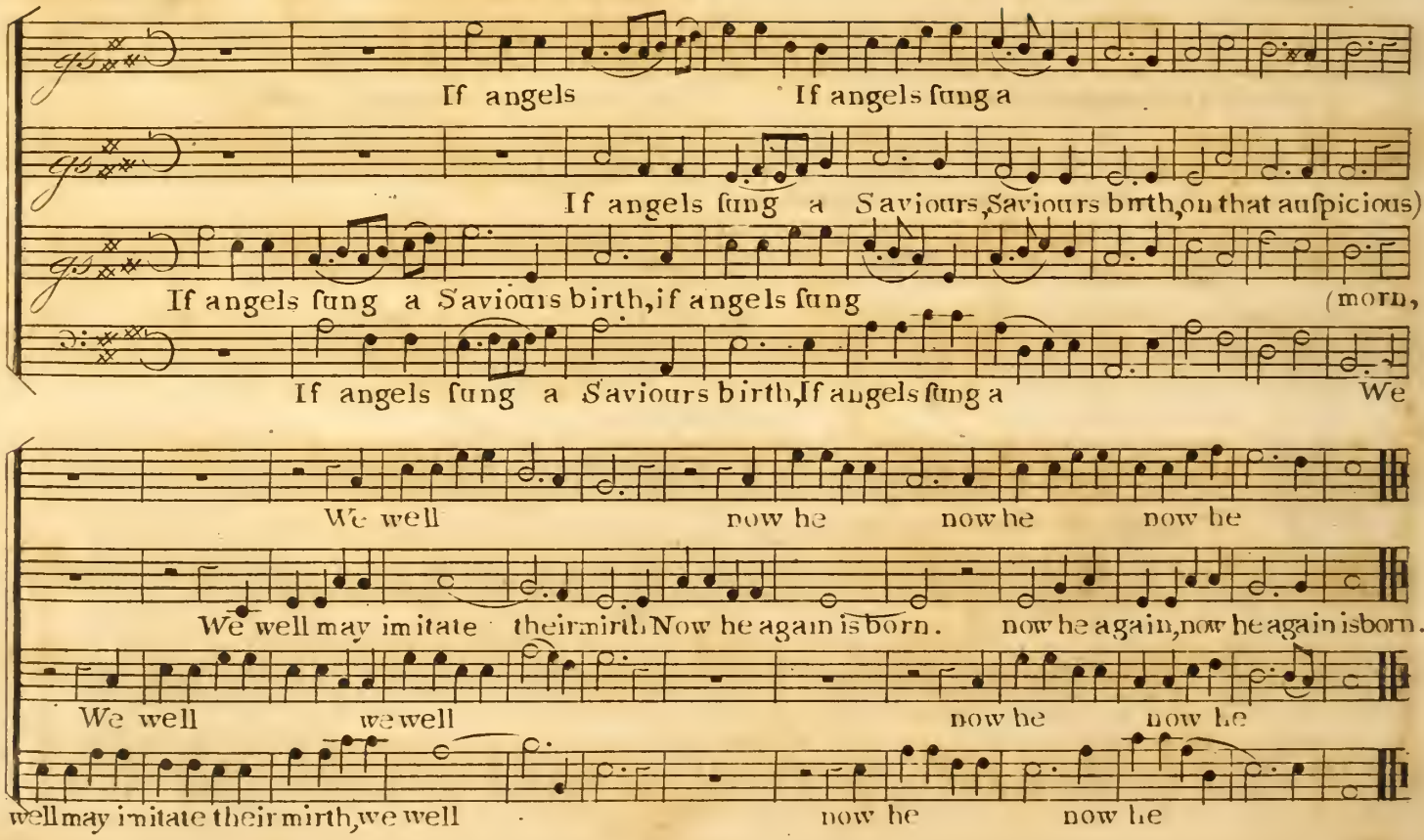


Moderate.

Elenborough.

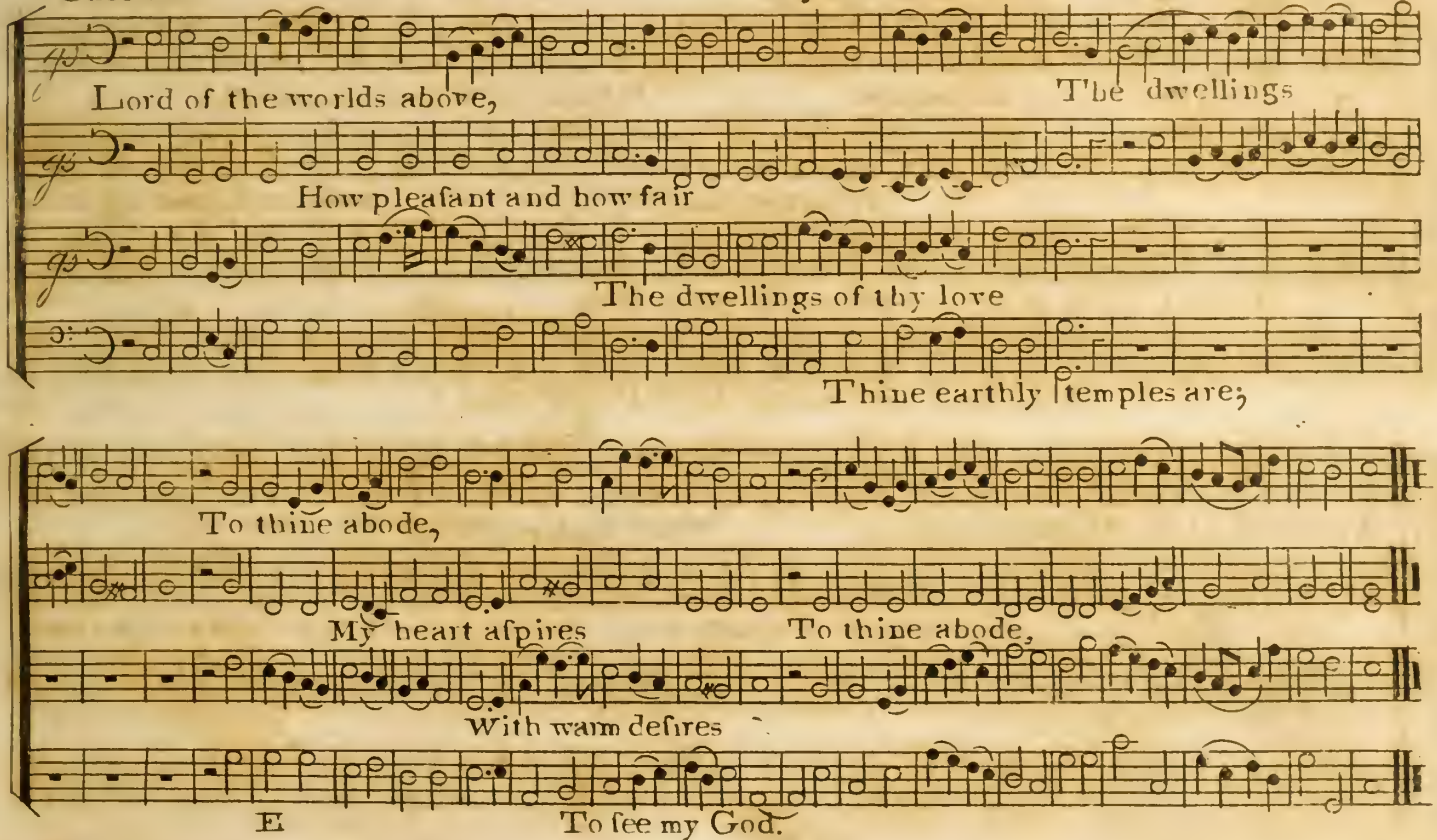



How pleasant 'tis to see
Each in his proper station move,
And
Kindred and friends agree,
each in
each fulfil his part
and each
with
In all the cares,
and each
and each
in all the cares of life and love.
With sympathising heart,

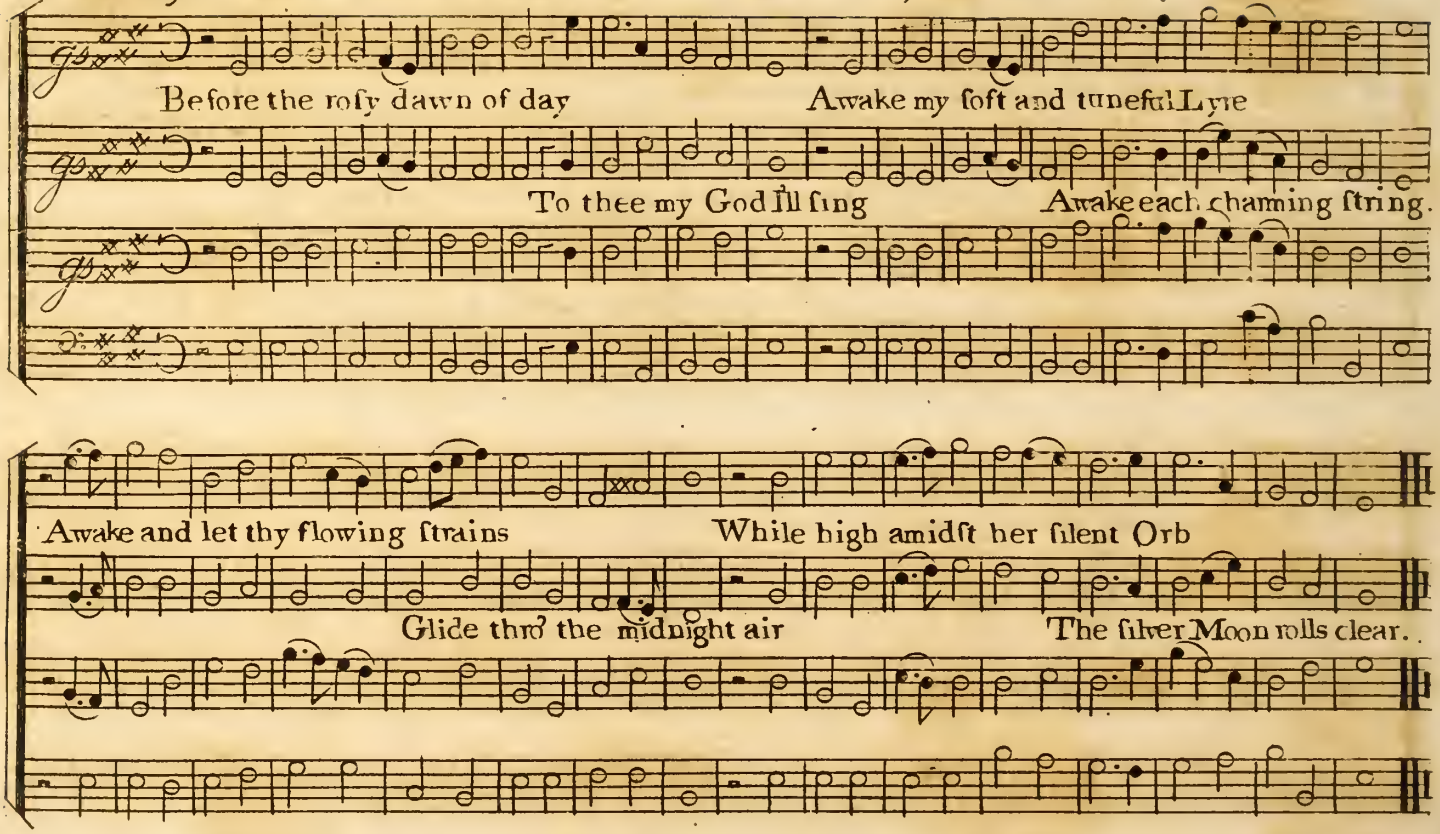
Milford.

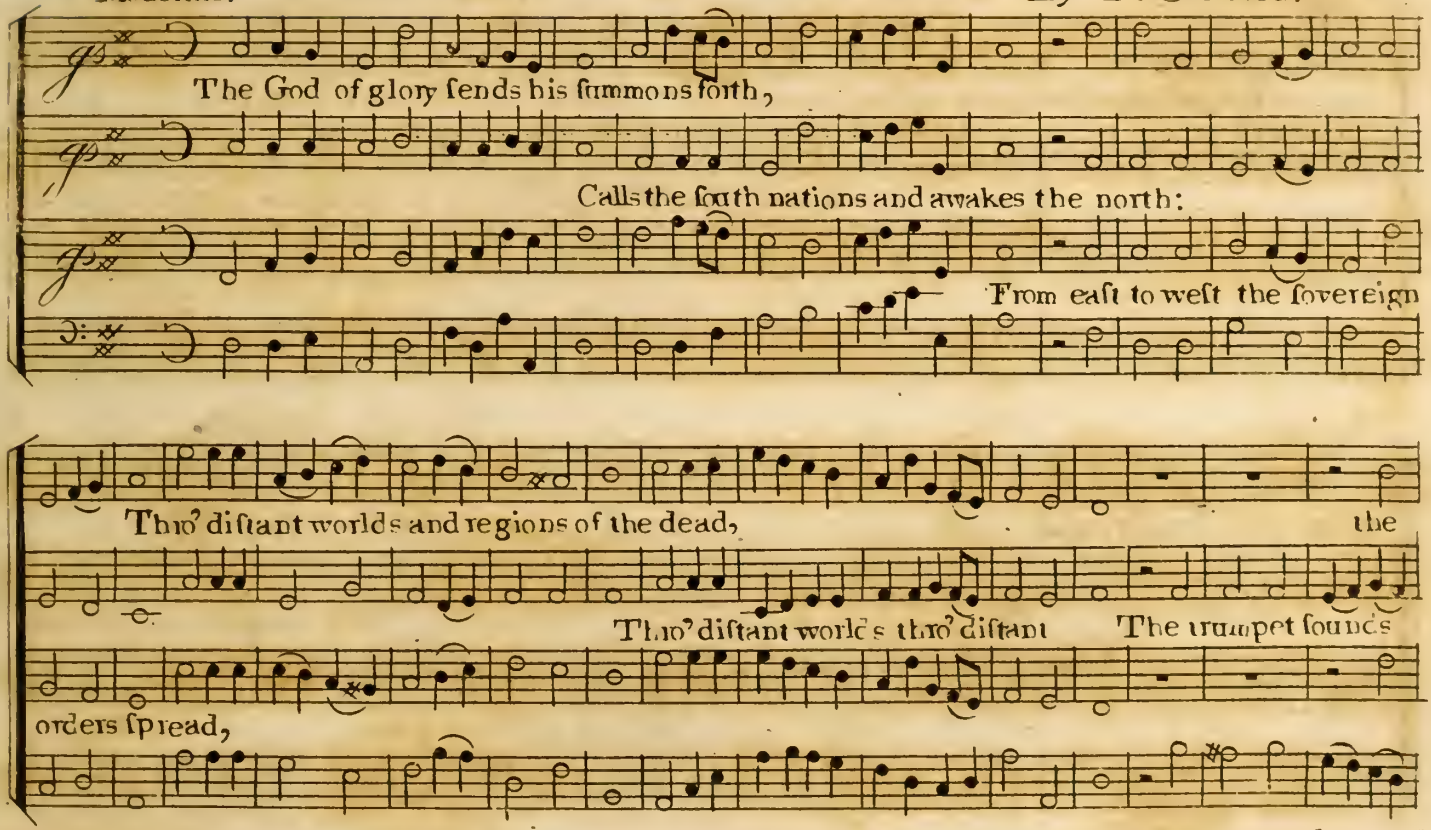

If angels If angels ſung a
If angels ſung a Saviours, Saviours birth, on that auſpicious)
If angels ſung a Saviours birth, if angels ſung (morn,
If angels ſung a Saviours birth, If angels ſung a We
We well now he now he now he
We well may imitate their mirth Now he again is born. now he again, now he again is born.
We well we well now he now he
well may imitate their mirth, we well now he now he

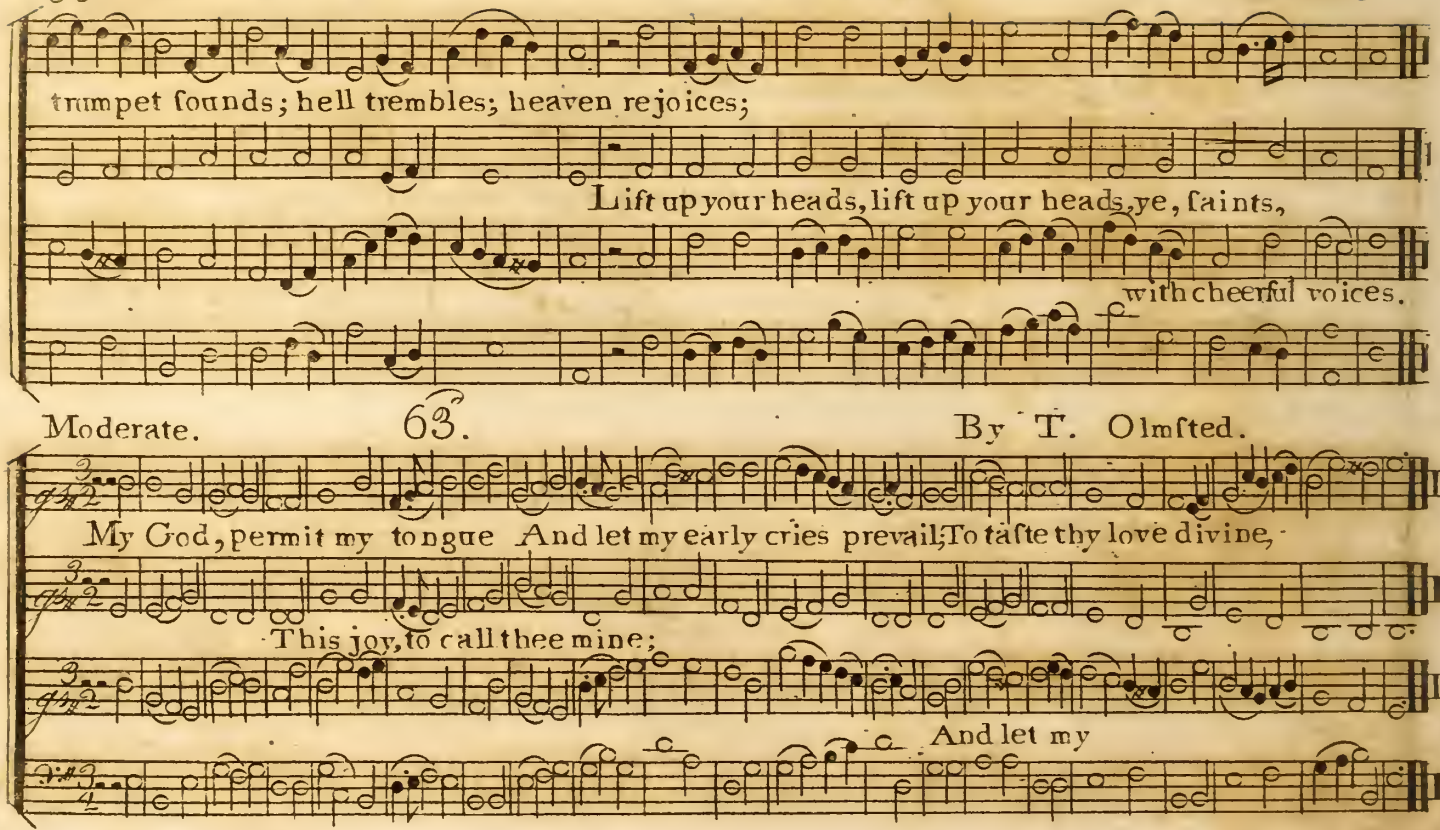
Cheerful. 84.th By T. Olmsted.



34 Lively. Air. # Enfield. By S. Chandler.



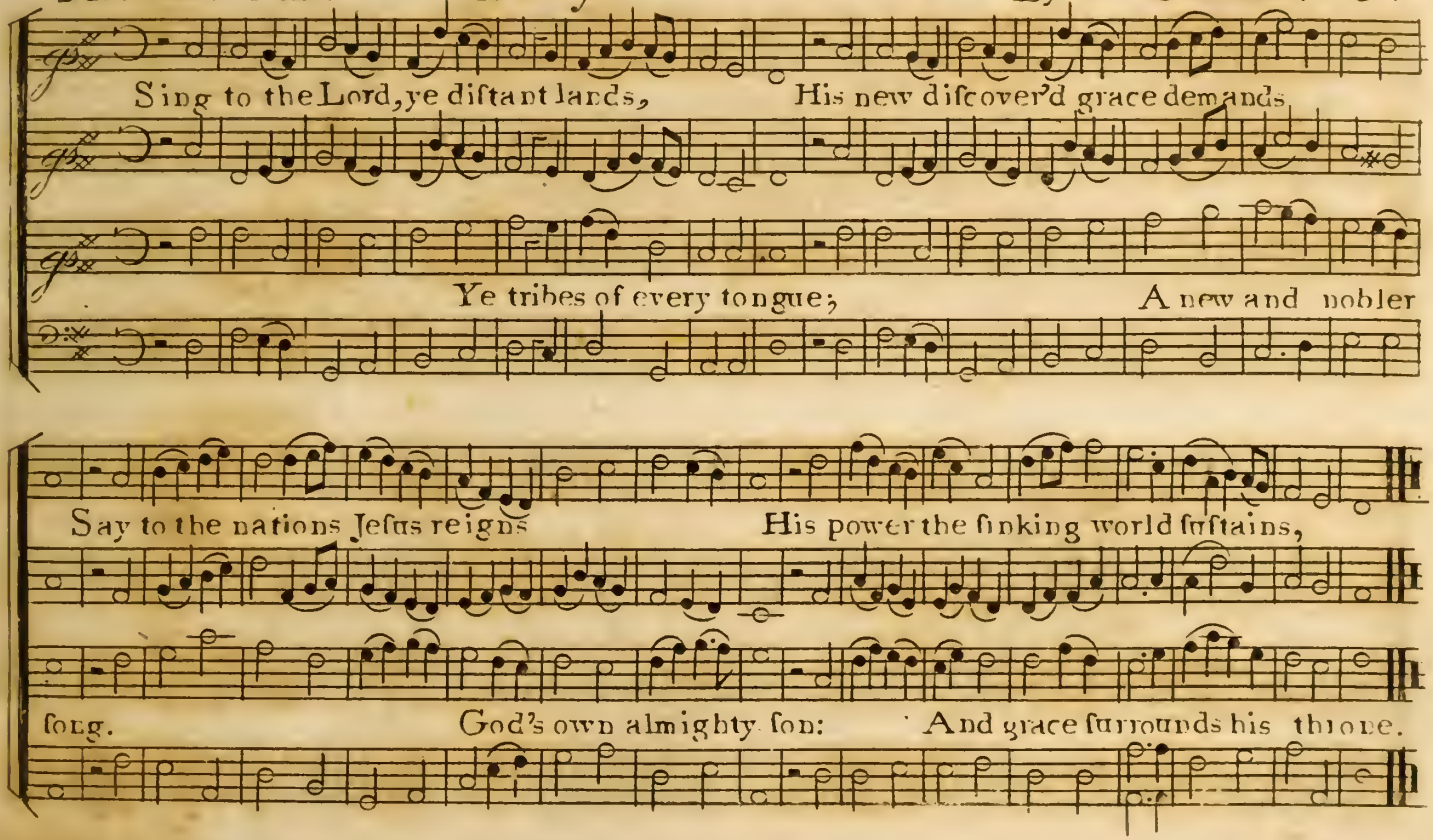

The God of glory sends his summons forth,
Calls the south nations and awakes the north:
From east to west the sovereign
Thro' distant worlds and regions of the dead,
the
Thro' distant worlds thro' distant
The trumpet sounds
orders spread,


trumpet ſounds; hell trembles; heaven rejoices;
Lift up your heads, lift up your heads, ye, ſaints,
with cheerful voices.
Moderate.
63.
By T. Olmſted.
My God, permit my tongue And let my early cries prevail; To taſte thy love divine,
This joy, to call thee mine;
And let my
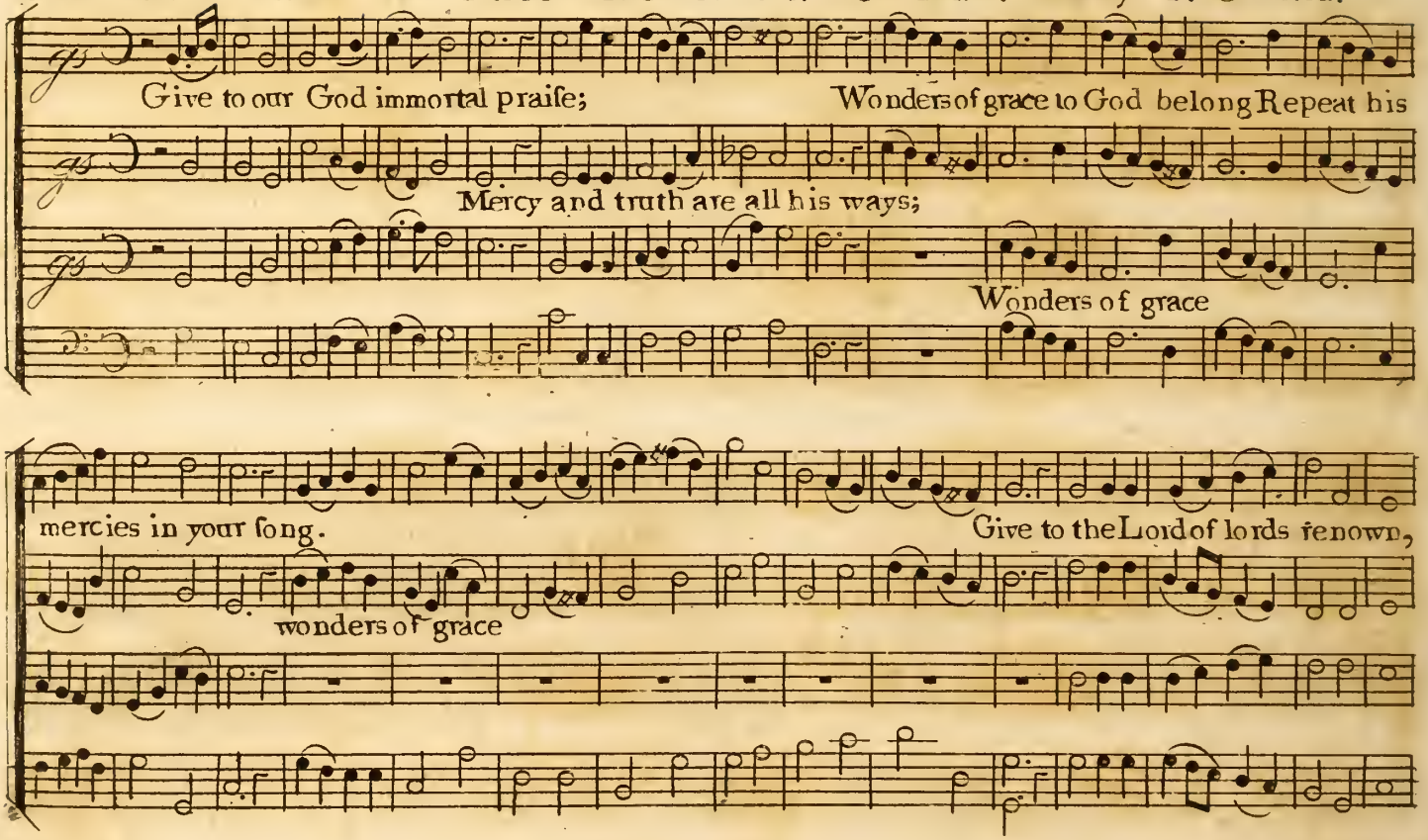
Moderate. *Air.*
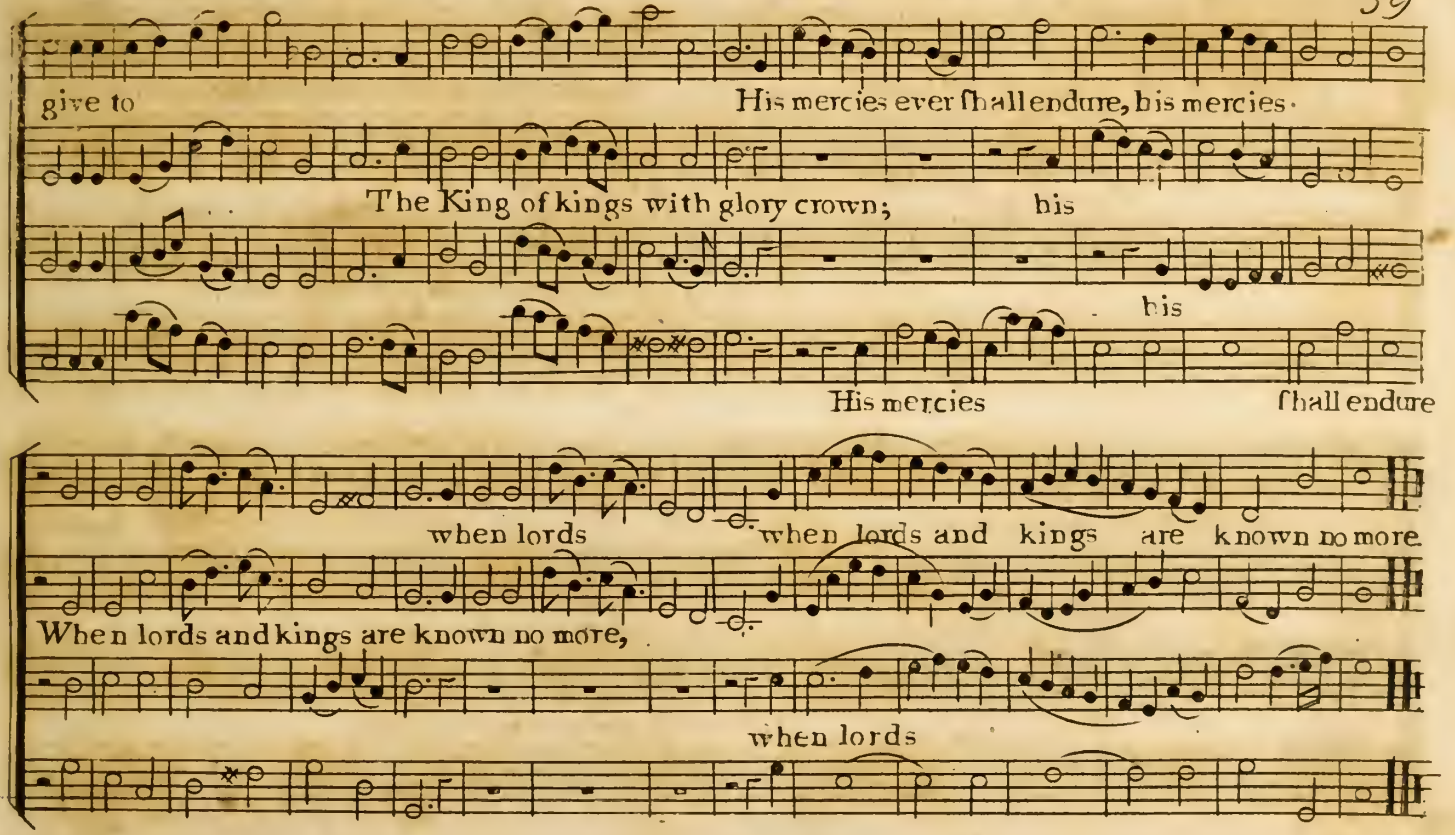
Troy.

By S. Chandler.
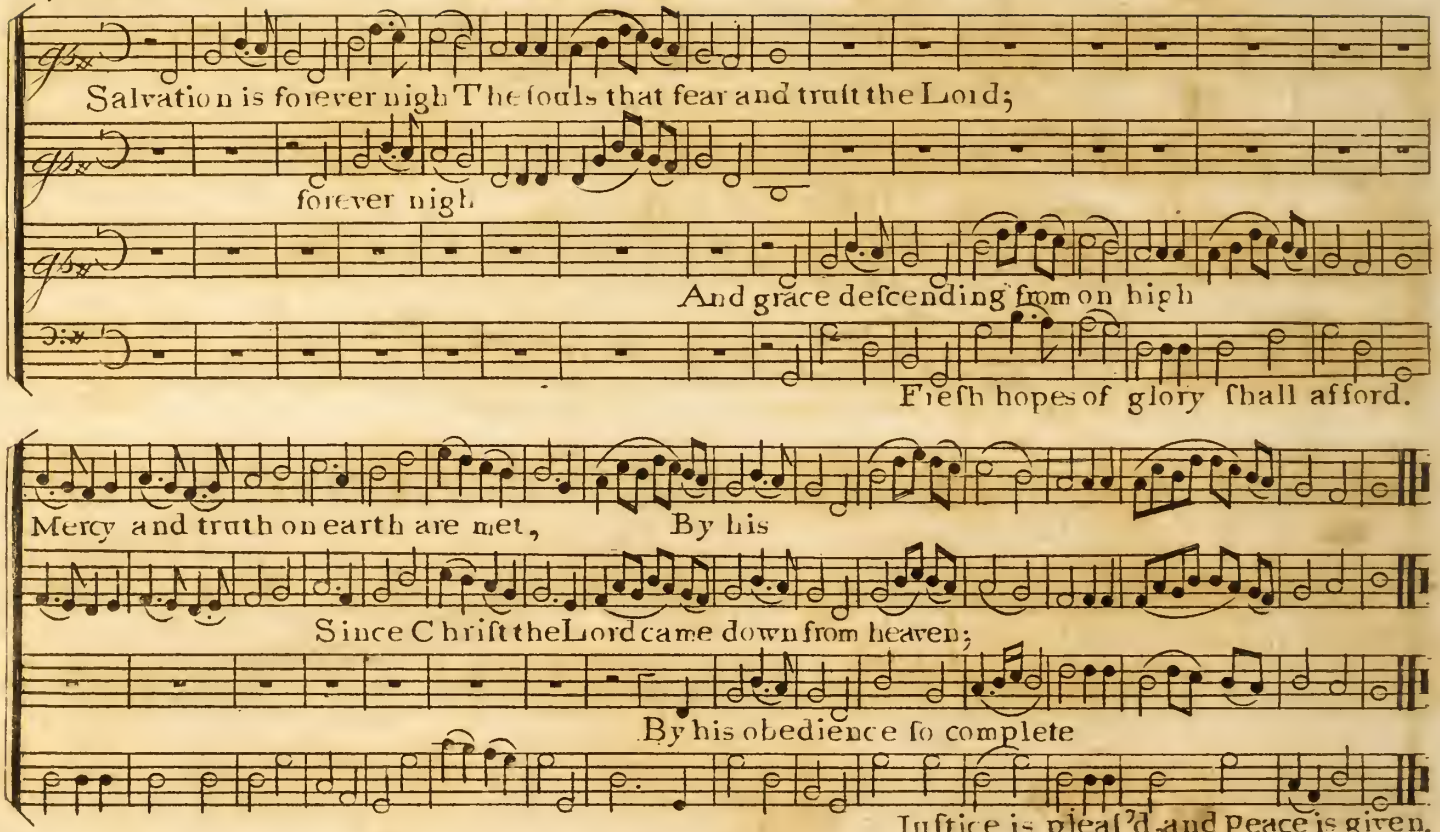


38 Moderate. Wetherſfield. Pſ. 136 D.W. Set by T. Olmſted.

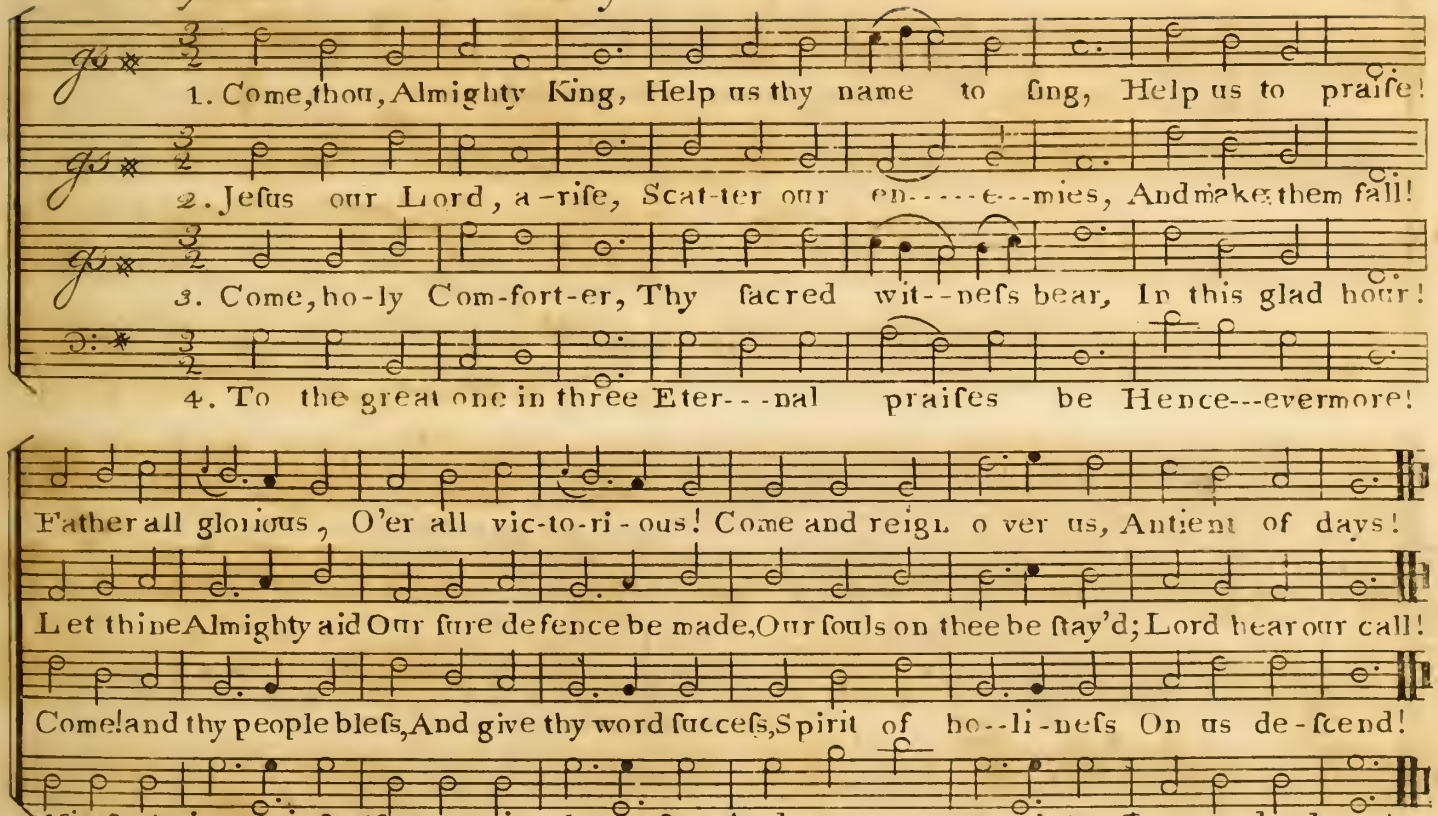



give to
His mercies ever ſhall endure, his mercies
The King of kings with glory crown;
his
his
His mercies
ſhall endure
when lords
when lords and kings are known no more
When lords and kings are known no more,
when lords

40 Moderate. *Air* Lorrain.
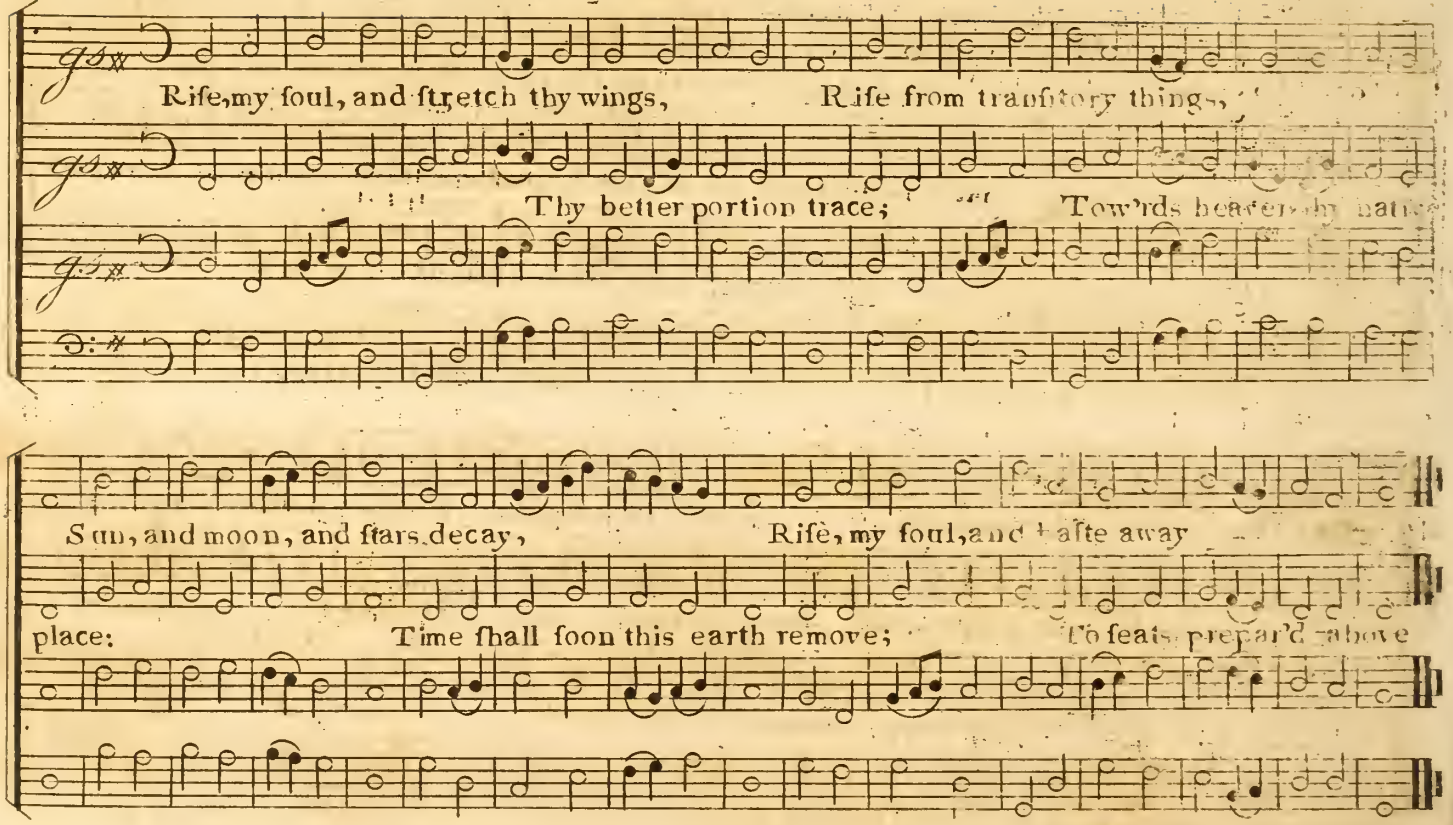


Trinity.

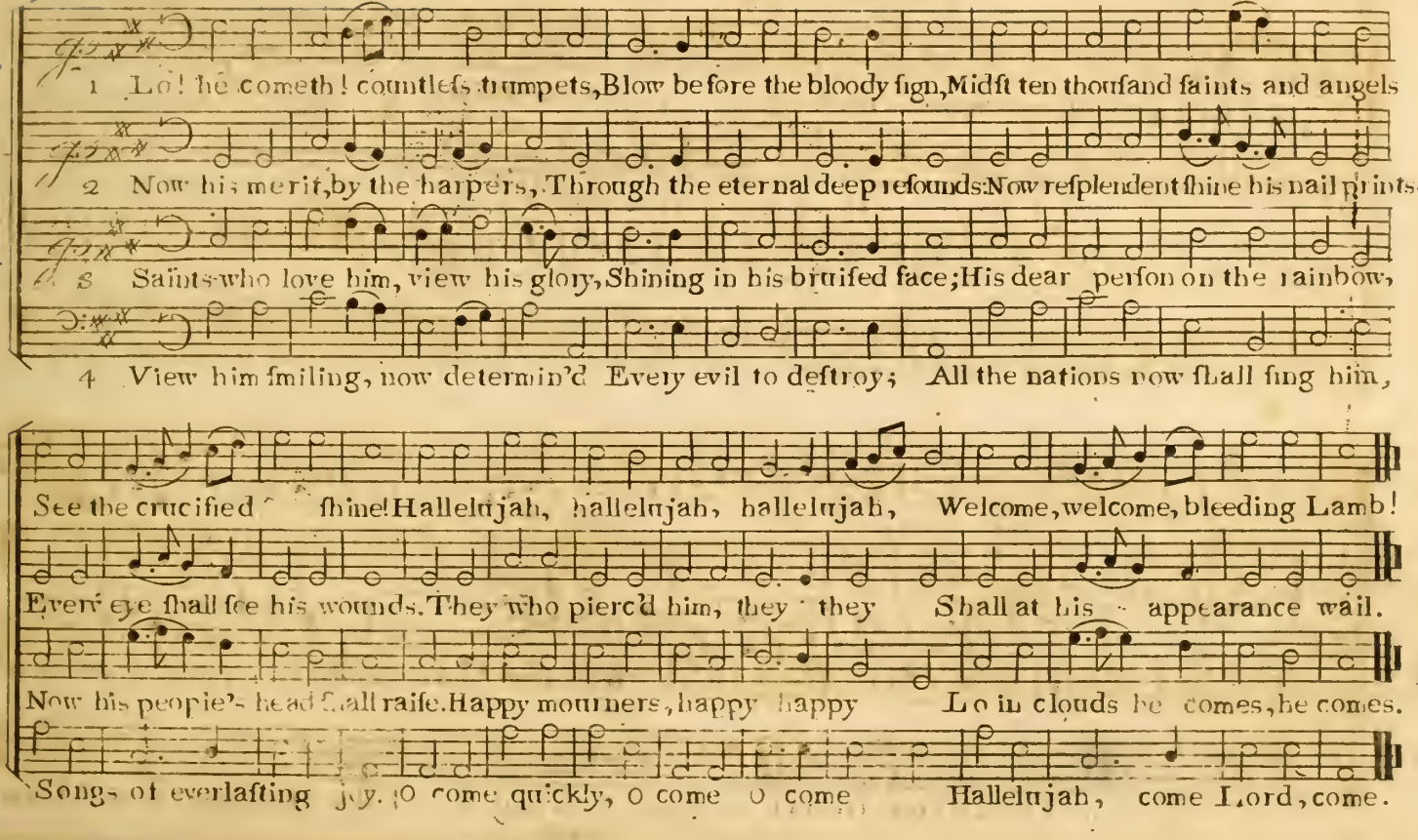

1. Come, thou, Almighty King, Help us thy name to ſing, Help us to praiſe!
2. Jeſus our Lord, a-riſe, Scat-ter our en-----e---mies, And make them fall!
3. Come, ho-ly Com-fort-er, Thy ſacred wit--neſs bear, In this glad hour!
4. To the great one in three Eter---nal praiſes be Hence---evermore!
Father all glorious, O'er all vic-to-ri-ous! Come and reign o ver us, Antient of days!
Let thine Almighty aid Our ſure defence be made, Our ſouls on thee be ſtay'd; Lord hear our call!
Come and thy people bleſs, And give thy word ſucceſs, Spirit of ho--li-neſs On us de-ſcend!
His ſov'reign majeſty May we in glory ſee, And to e---ter-ni-ty Love and adore!

Lively.

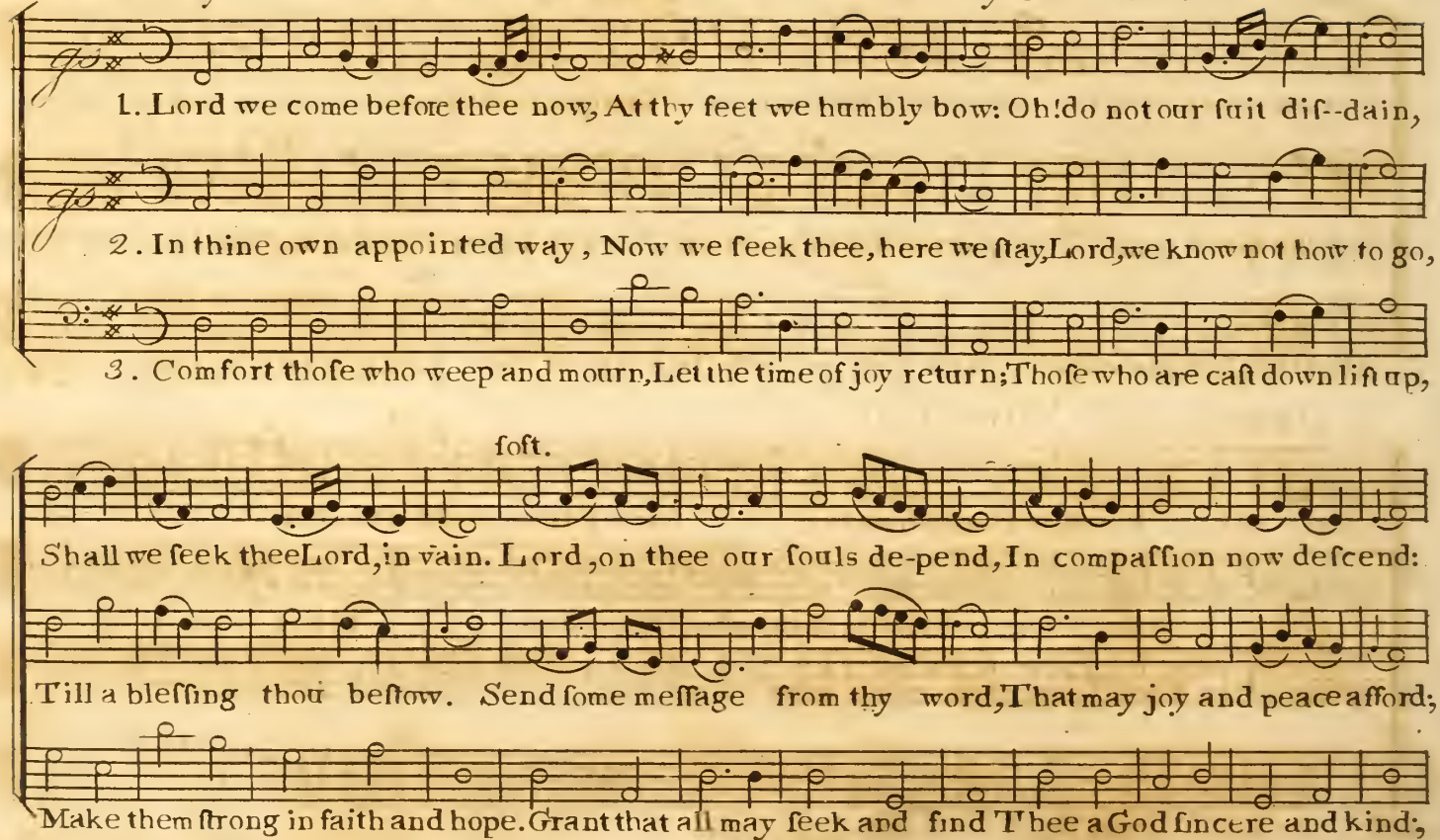
Amſterdam.



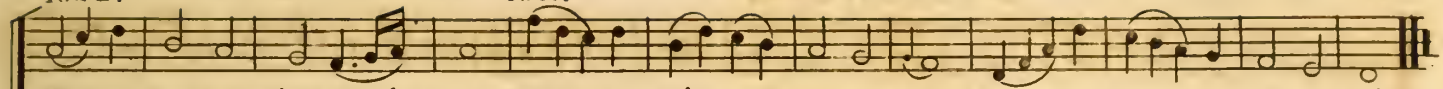
Littleton.
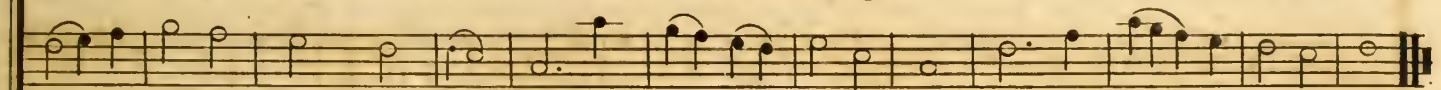

1 Lo! he cometh! countleſs trumpets, Blow before the bloody ſign, Midſt ten thouſand ſaints and angels
2 Now his merit, by the harpers, Through the eternal deep reſounds: Now reſplendent ſhine his nail prints,
3 Saints who love him, view his glory, Shining in his bruiſed face; His dear perſon on the rainbow,
4 View him ſmiling, now determin'd Every evil to deſtroy; All the nations now ſhall ſing him,
See the crucified ſhine! Hallelujah, hallelujah, hallelujah, Welcome, welcome, bleeding Lamb!
Every eye ſhall ſee his wounds. They who pierc'd him, they they Shall at his appearance wail.
Now his people's head ſhall raiſe. Happy mourners, happy happy Lo in clouds he comes, he comes.
Songs of everlaſting joy. O come quickly, O come O come Hallelujah, come Lord, come.

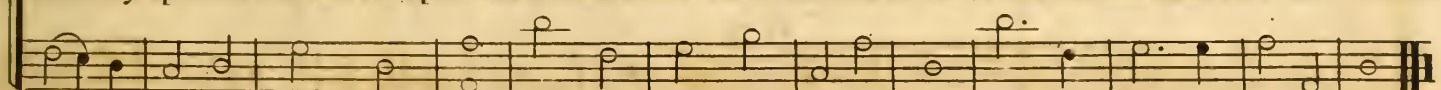
44 Lively. *Air.* # Falmouth. By Mr. Madan.



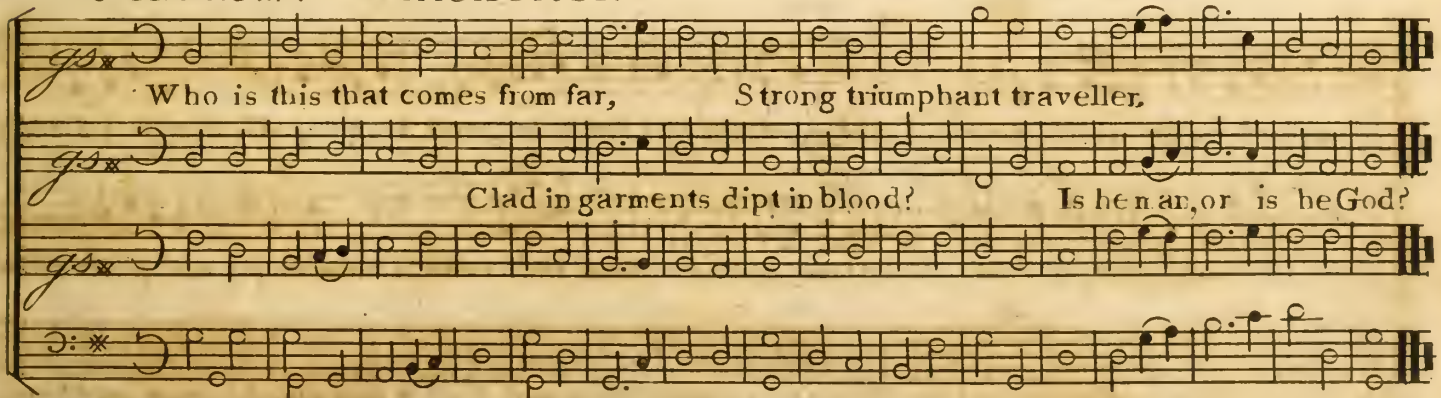
loud. soft. loud.





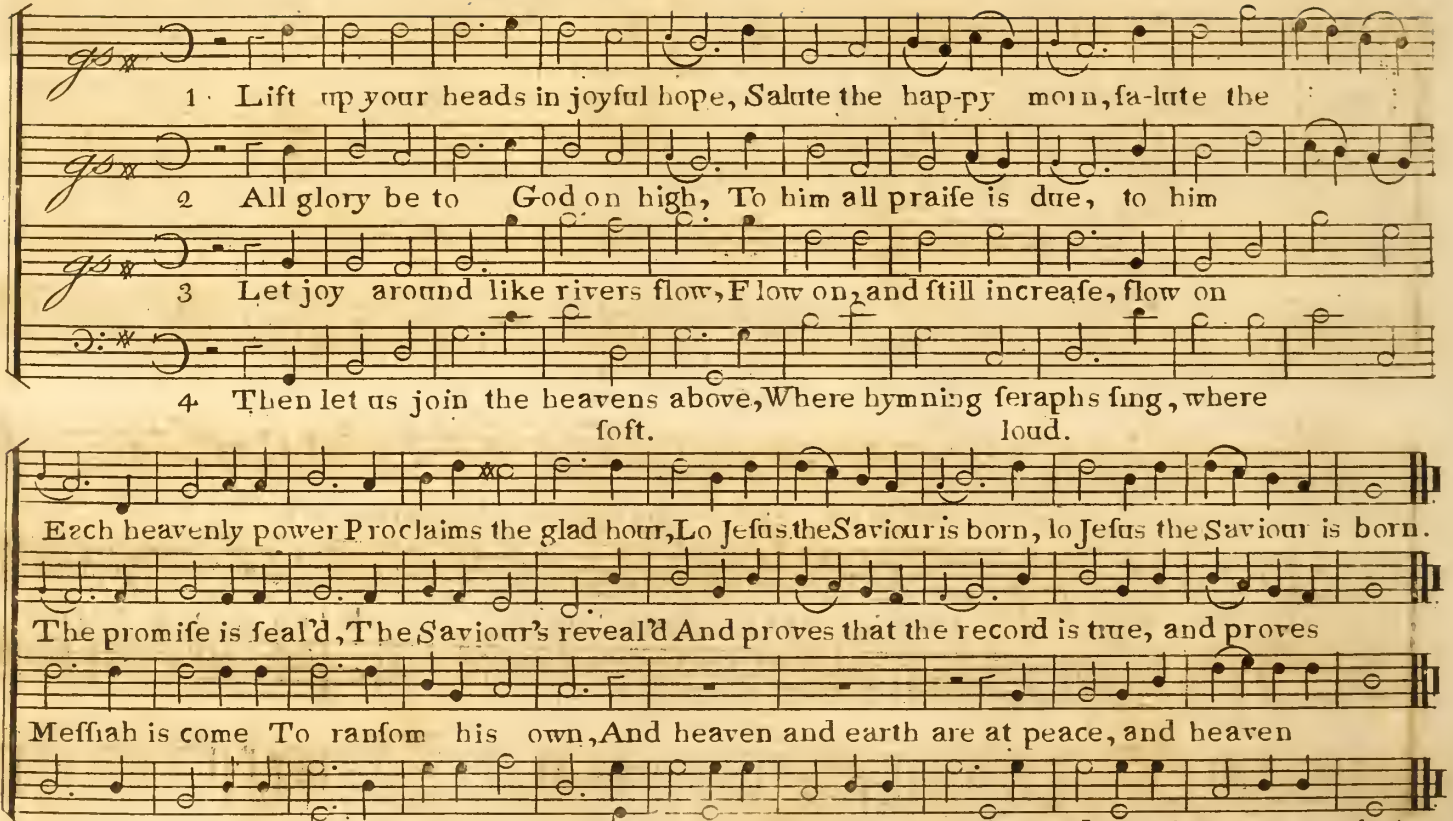


Cheerful. *Air.* Winchester.



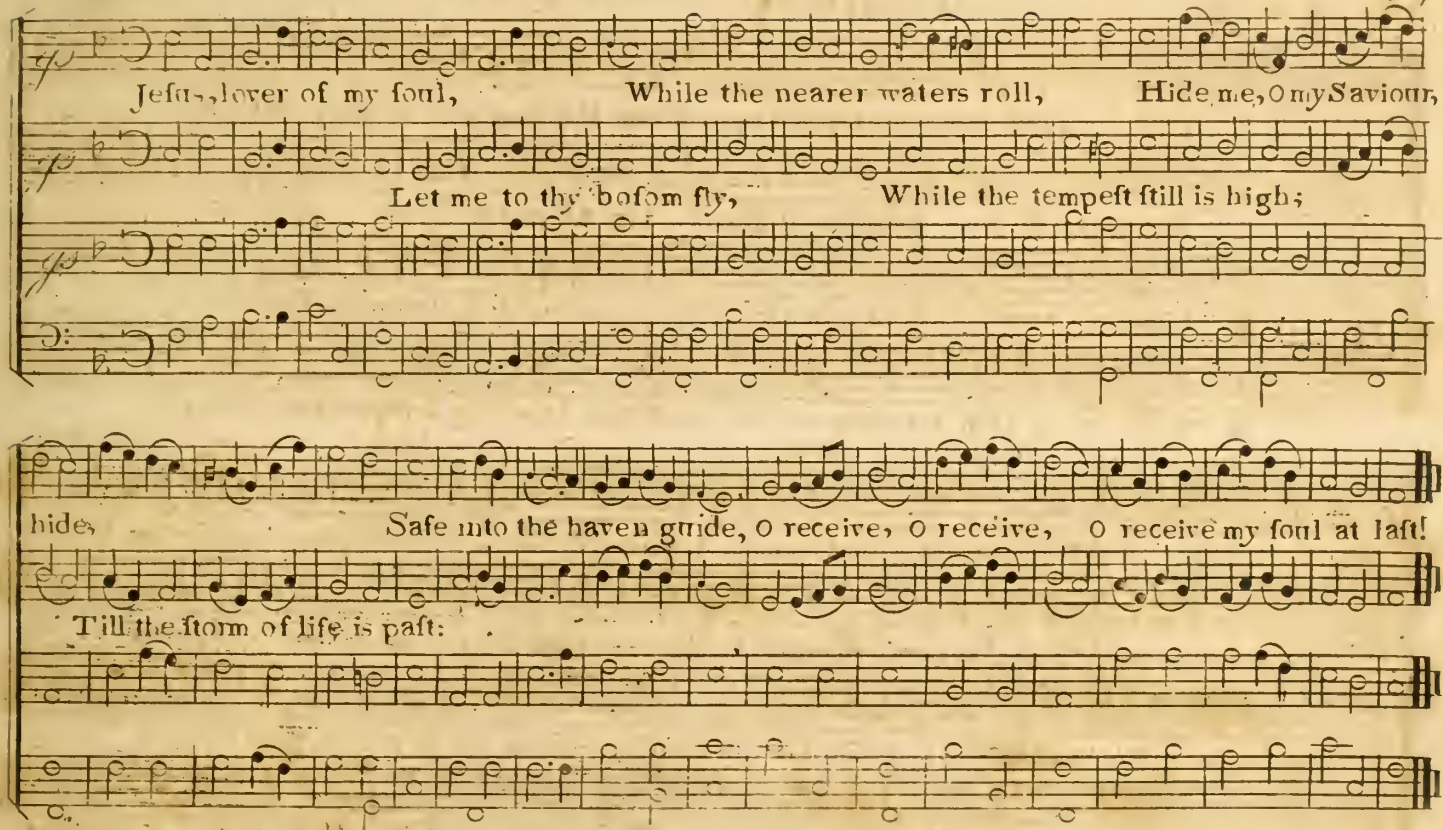
Moderate. *Air.*

Briſtol.



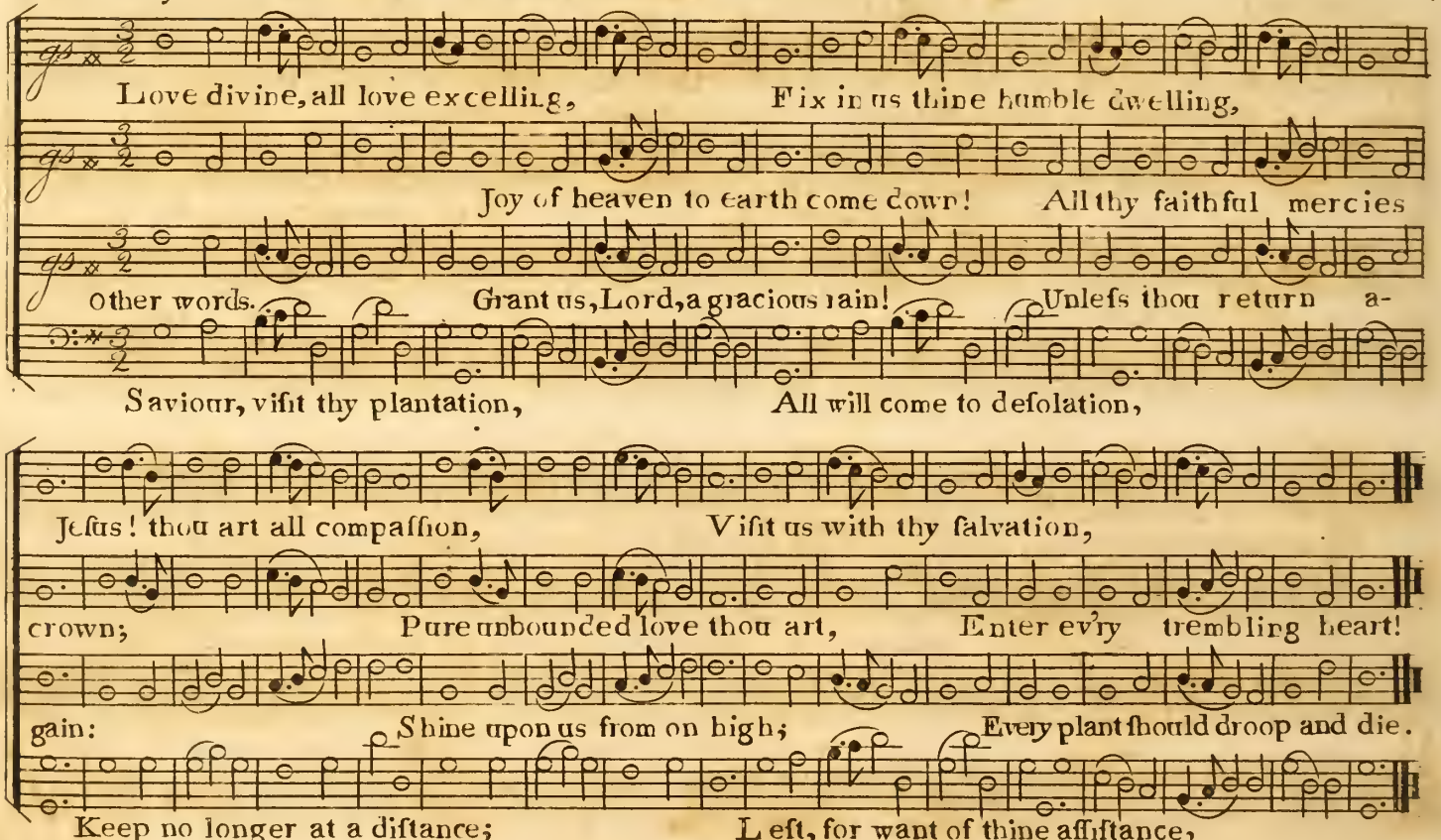
Moderate. *Air.*

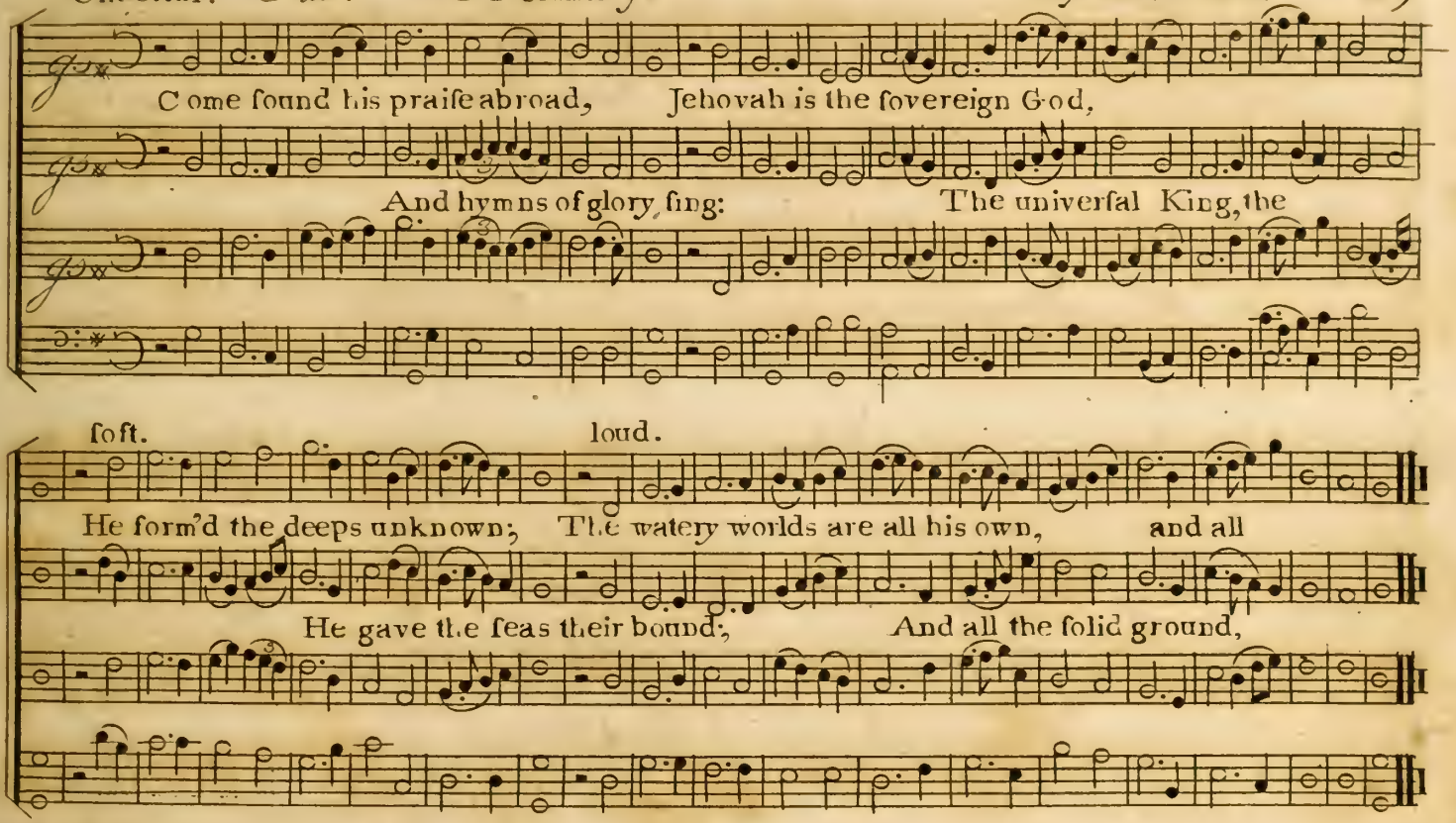
Hotham.
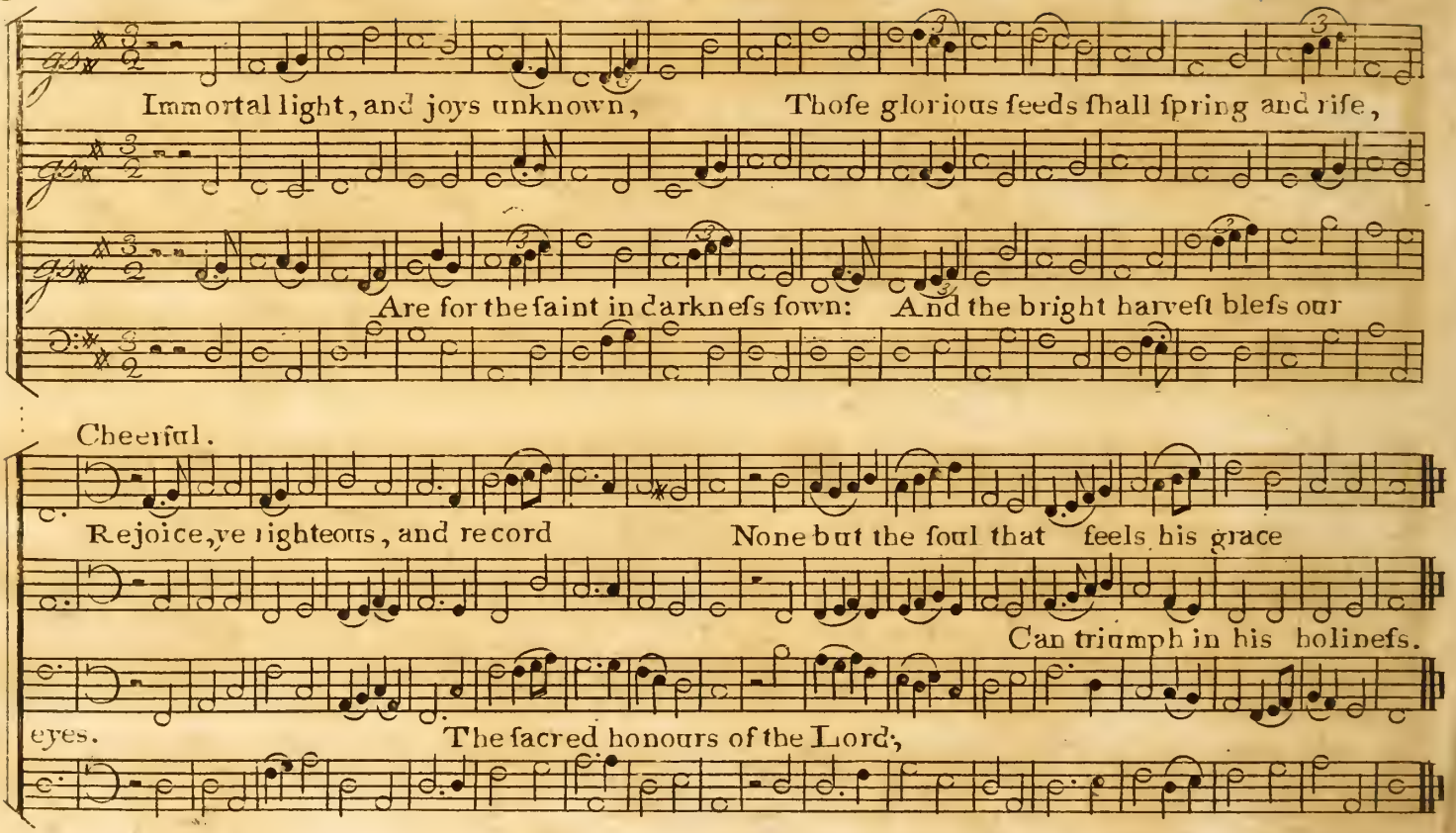


48 Lively. *Air.*

Stamford.

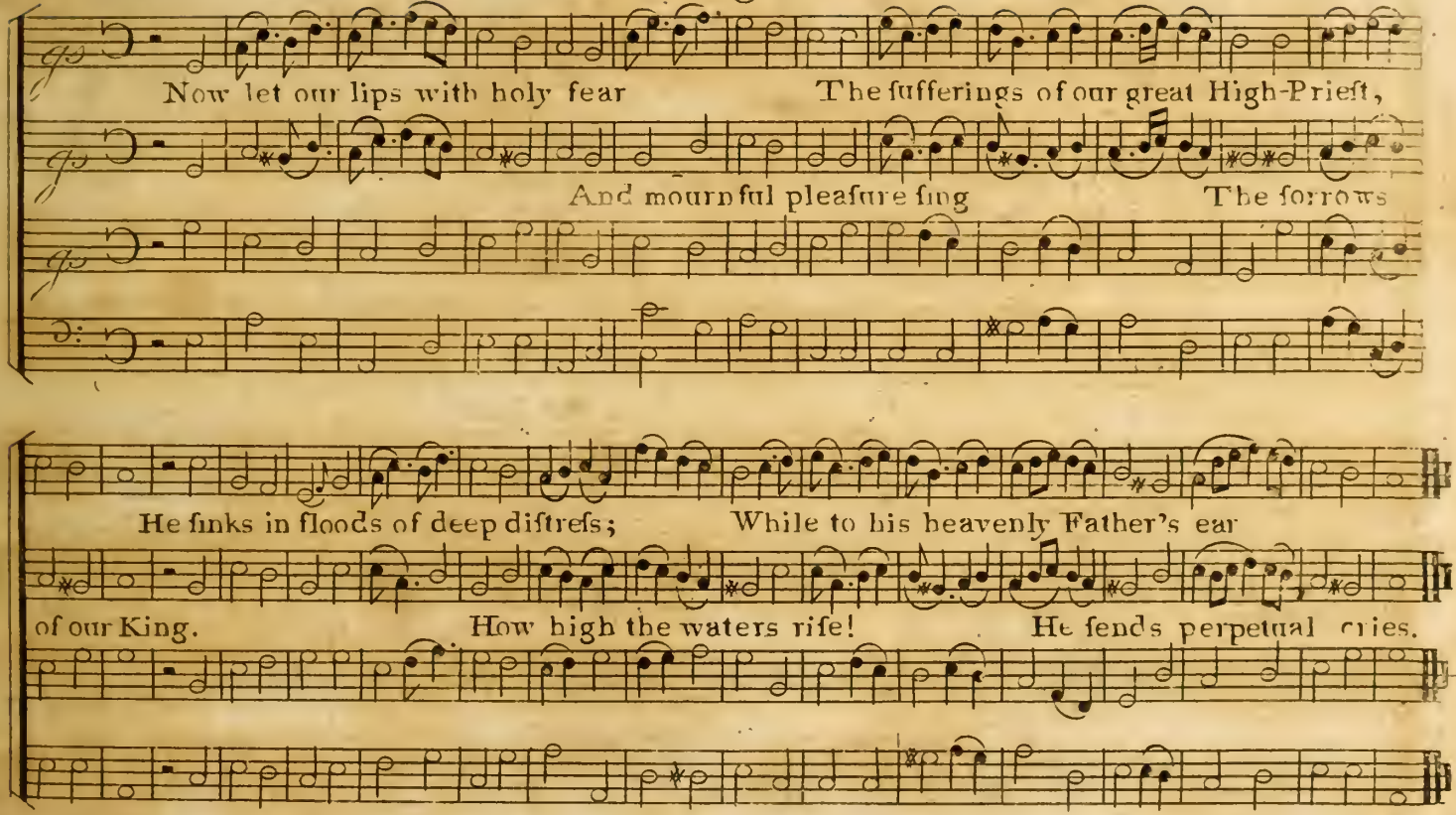



Come ſound his praiſe abroad, Jehovah is the ſovereign God,
And hymns of glory ſing: The univerſal King, the
ſoft.
loud.
He form'd the deeps unknown; The watery worlds are all his own, and all
He gave the ſeas their bound; And all the ſolid ground,

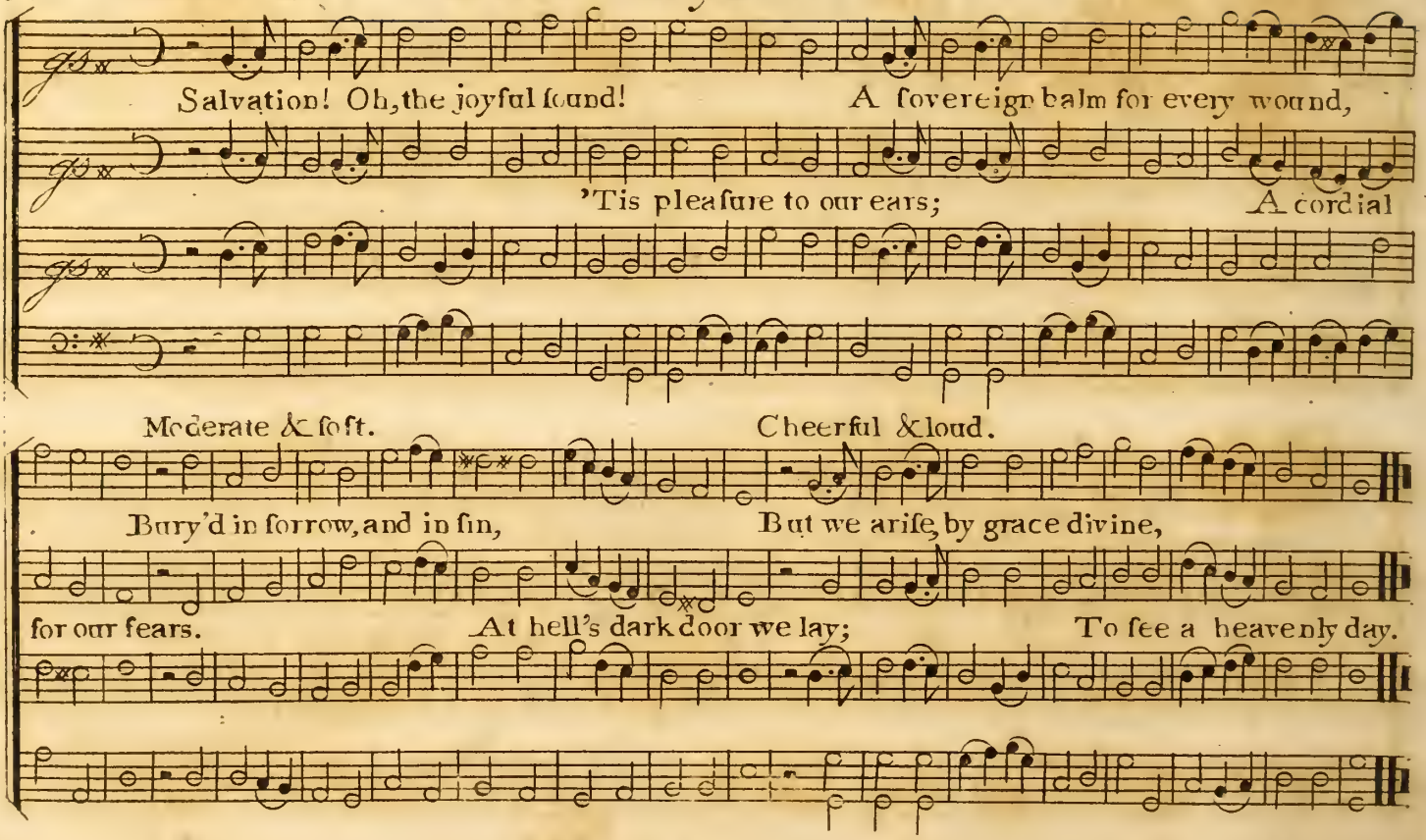
Newton.


Immortal light, and joys unknown, Thofe glorious feeds fhall fpring and rife,
Are for the faint in darkneſs fown: And the bright harveſt bleſs our
Cheerful.
Rejoice, ye righteous, and record None but the foul that feels his grace
Can triumph in his holineſs.
eyes. The ſacred honours of the Lord,

Rockbridge.

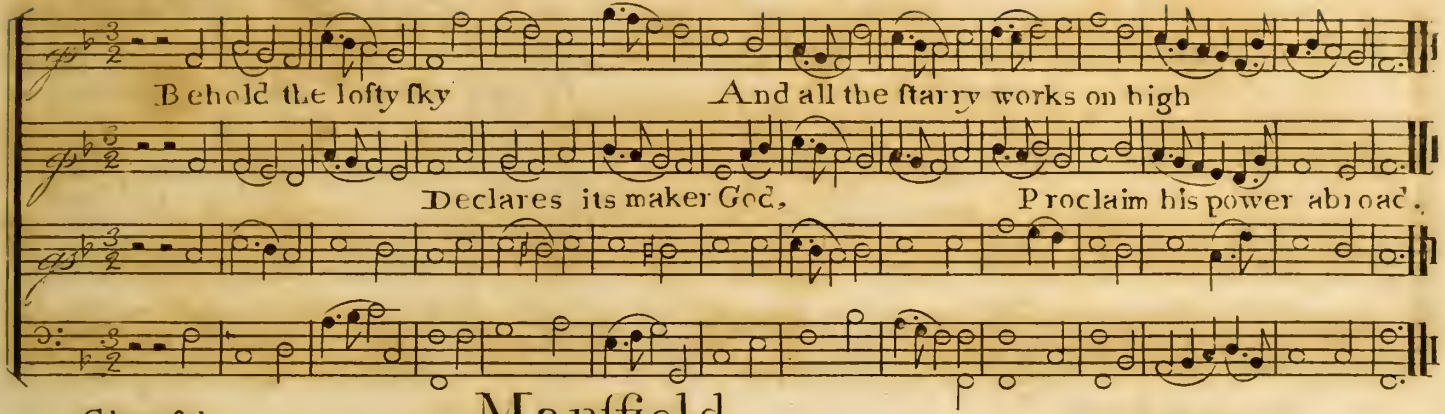

Now let our lips with holy fear
The ſufferings of our great High-Prieſt,
And mournful pleaſure ſing
The ſorrows
He ſinks in floods of deep diſtreſs;
While to his heavenly Father's ear
of our King.
How high the waters riſe!
He ſends perpetual cries.

Woodbury.


Salvation! Oh, the joyful ſound! A ſovereign balm for every wound,
'Tis pleaſure to our ears; A cordial
Moderate & ſoft.
Cheerful & loud.
Bury'd in ſorrow, and in ſin, But we ariſe, by grace divine,
for our fears. At hell's dark door we lay; To ſee a heavenly day.

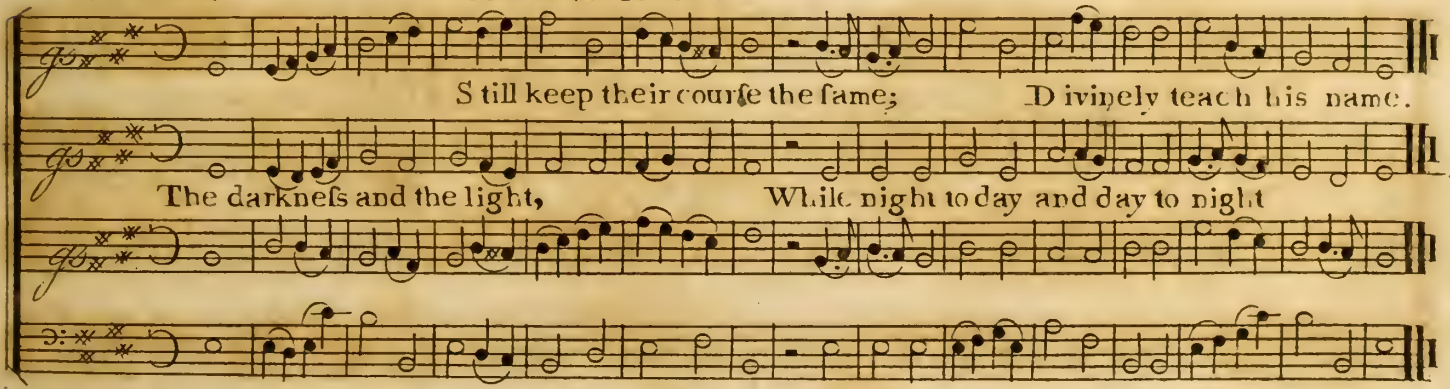
Cheerful. *Air.*

Bethlem.

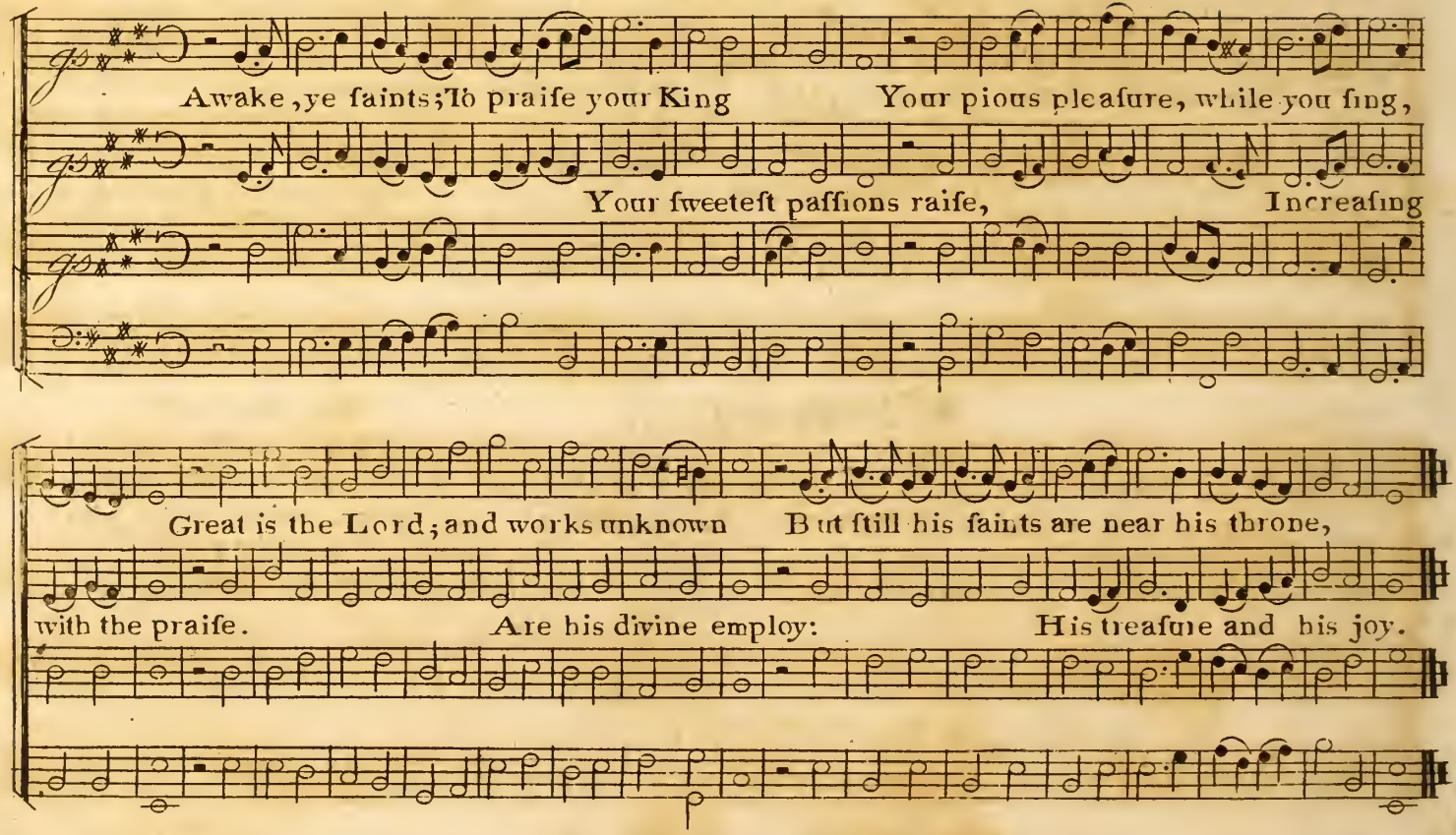


Cheerful.

Manſfield.

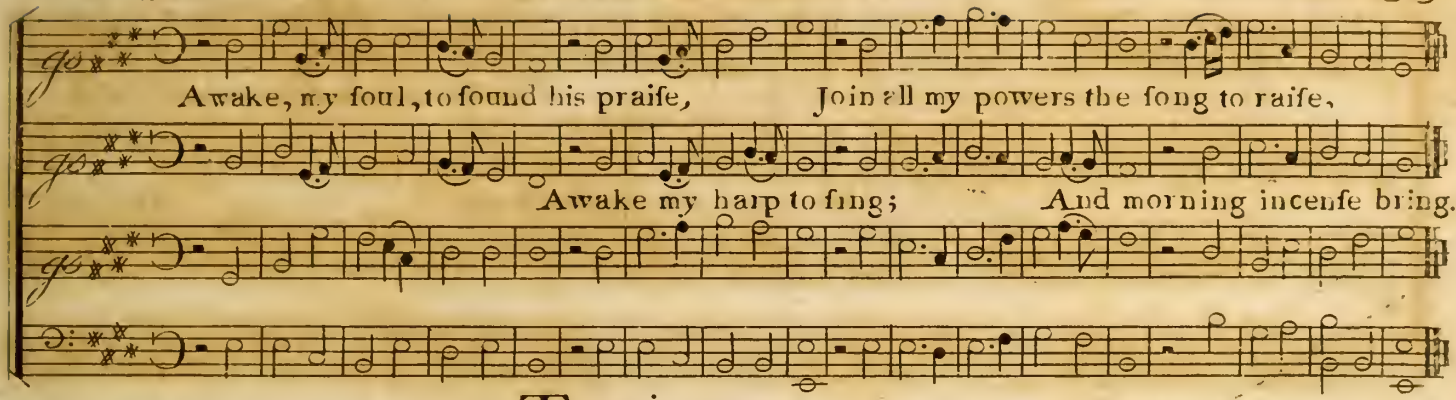


54 Moderate. *Air.* # Middlesex.



Slow. *Air.*

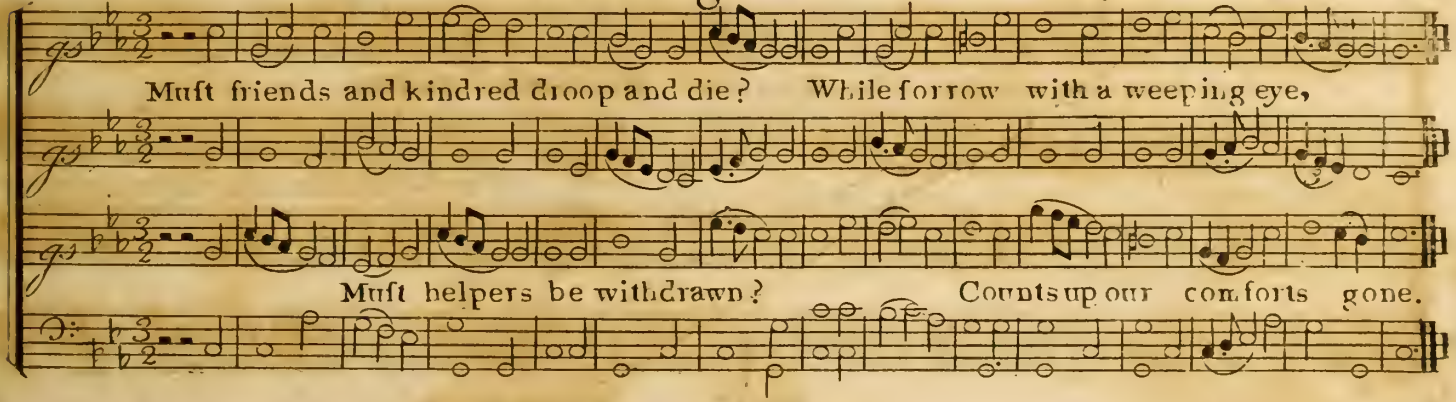
Suffolk.



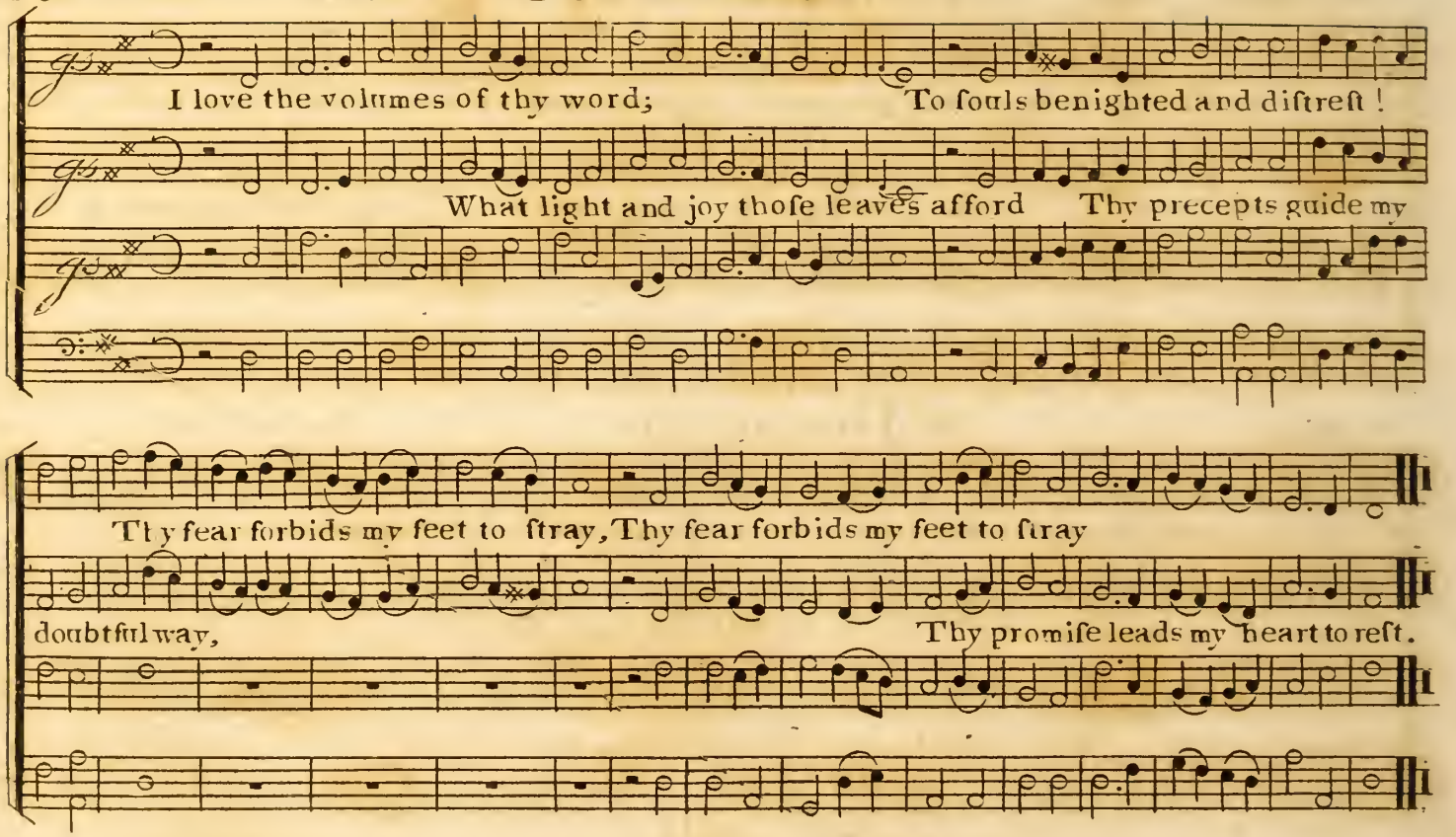
Slow.

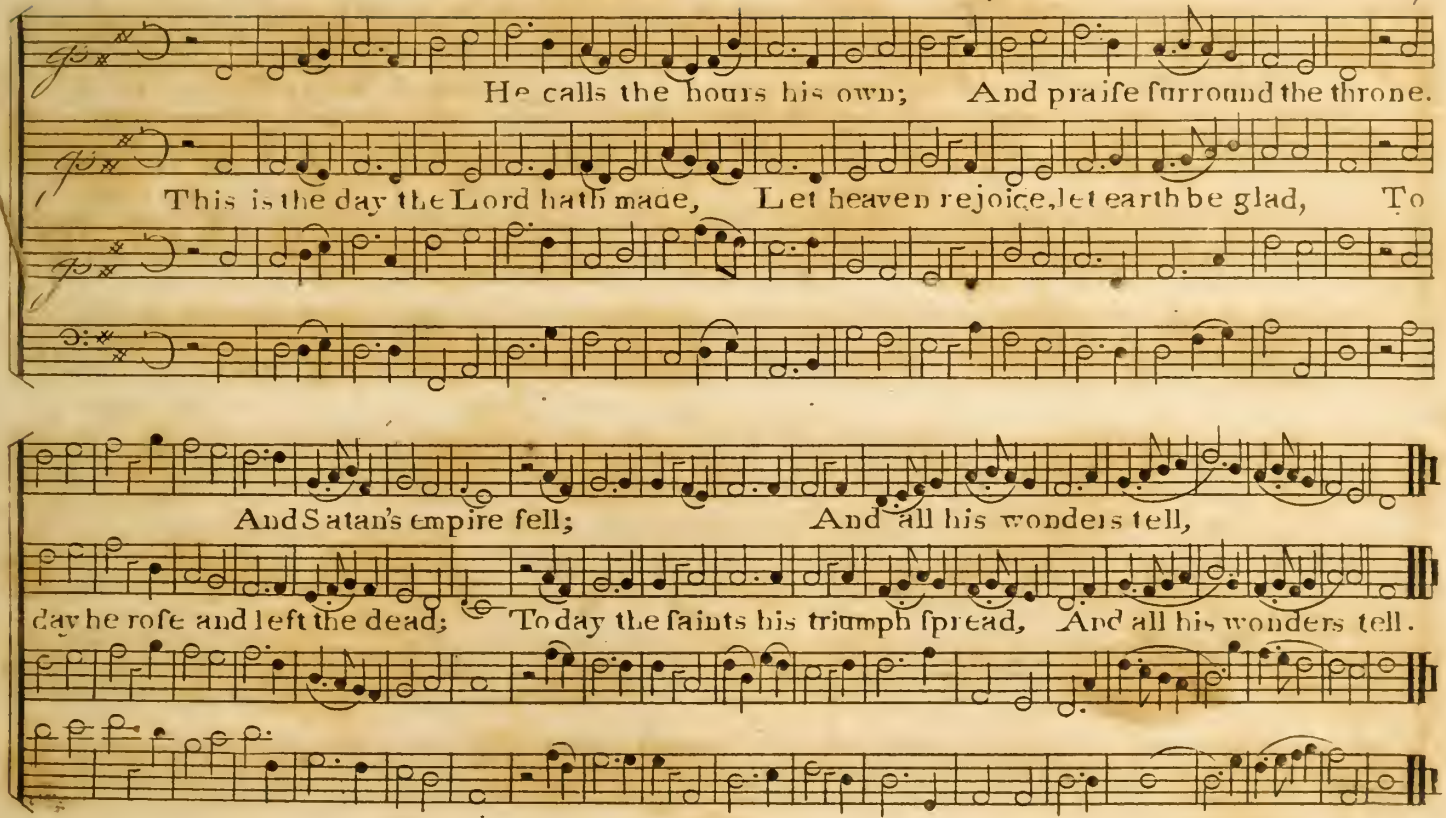
Torrington.

By Mr. Gillet.

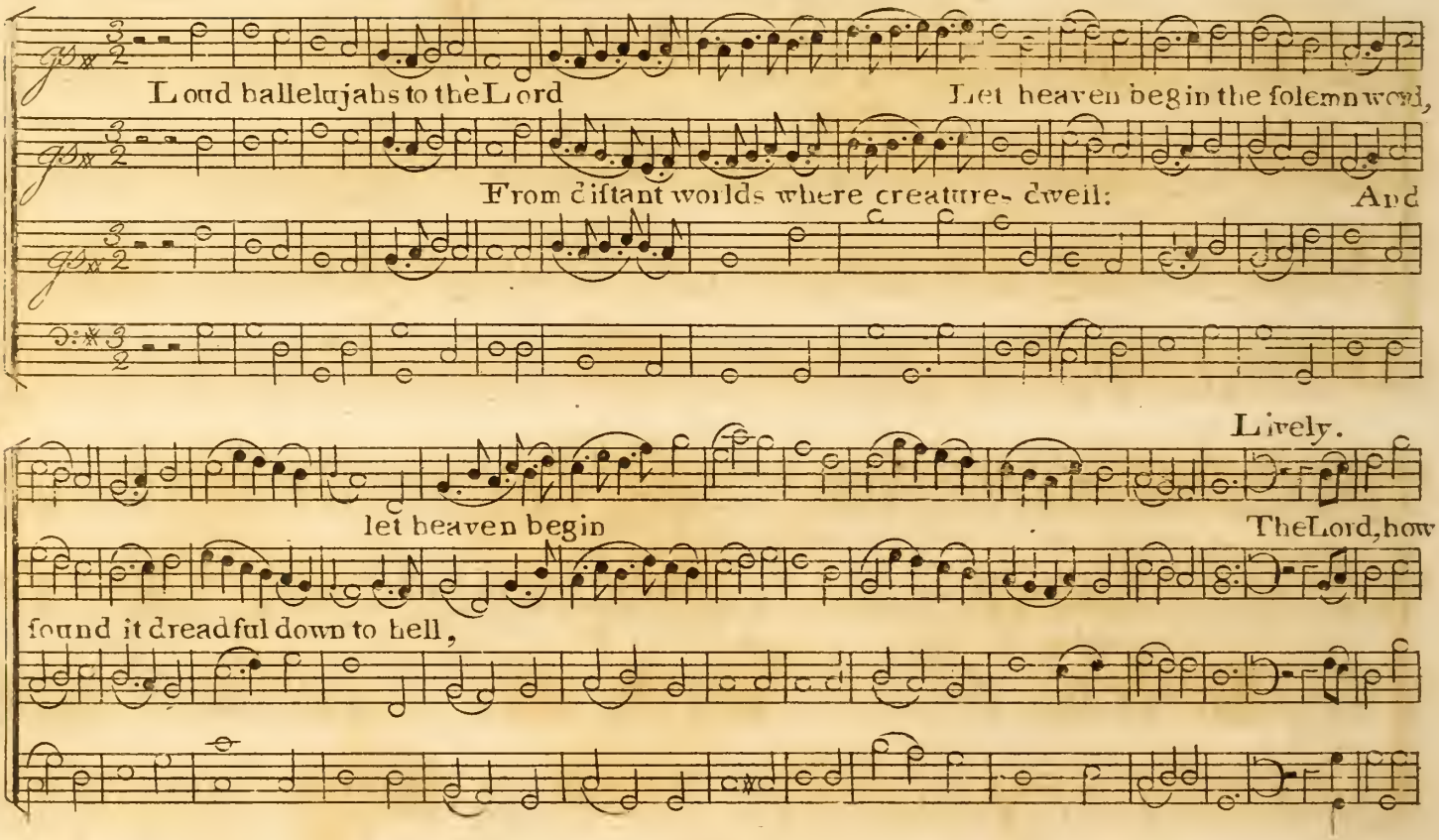


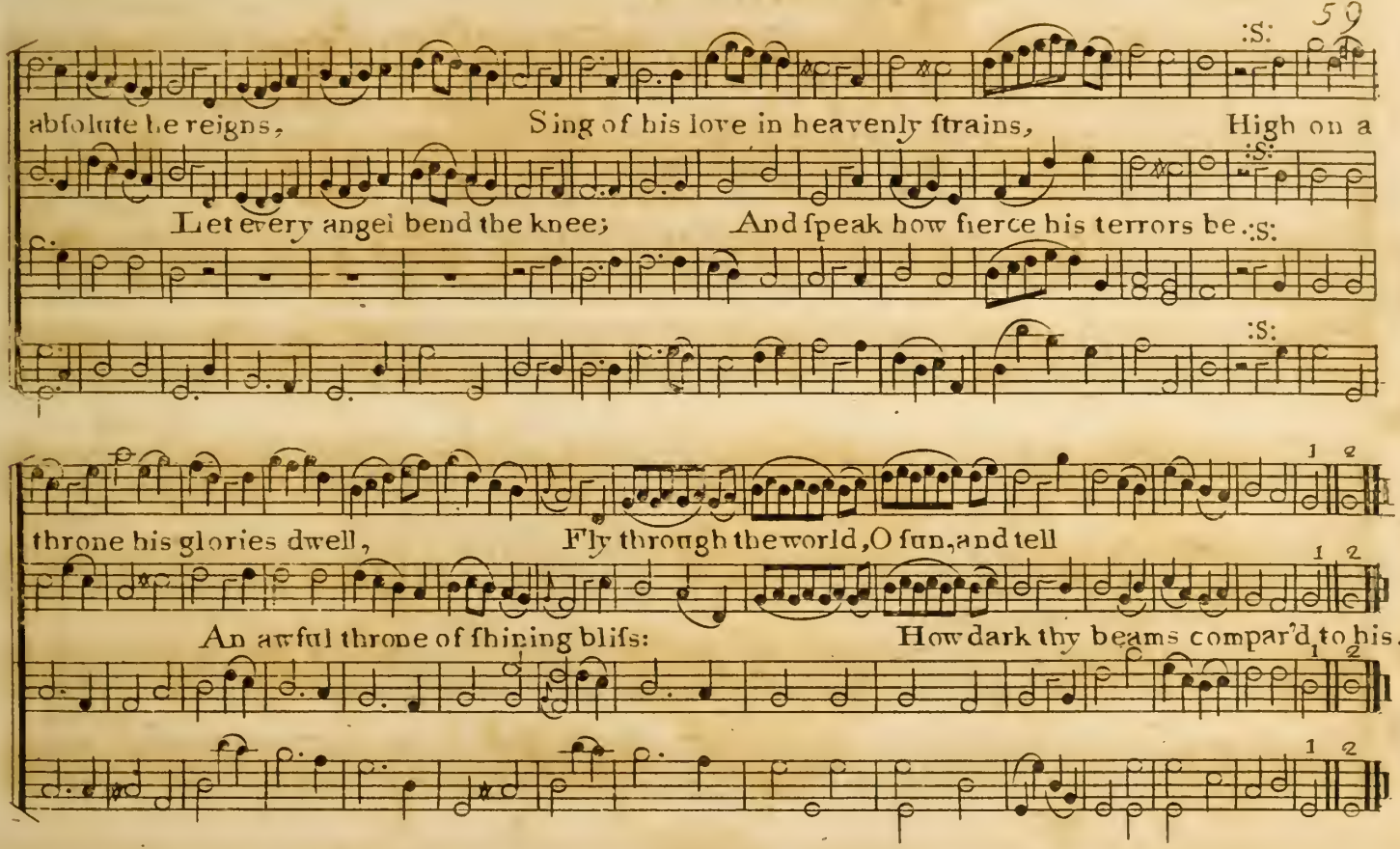
Carolina.


I love the volumes of thy word; To fouls benighted and diſtreſt !
What light and joy thoſe leaves afford Thy precepts guide my
Thy fear forbids my feet to ſtray, Thy fear forbids my feet to ſtray
doubtful way,
Thy promiſe leads my heart to reſt.
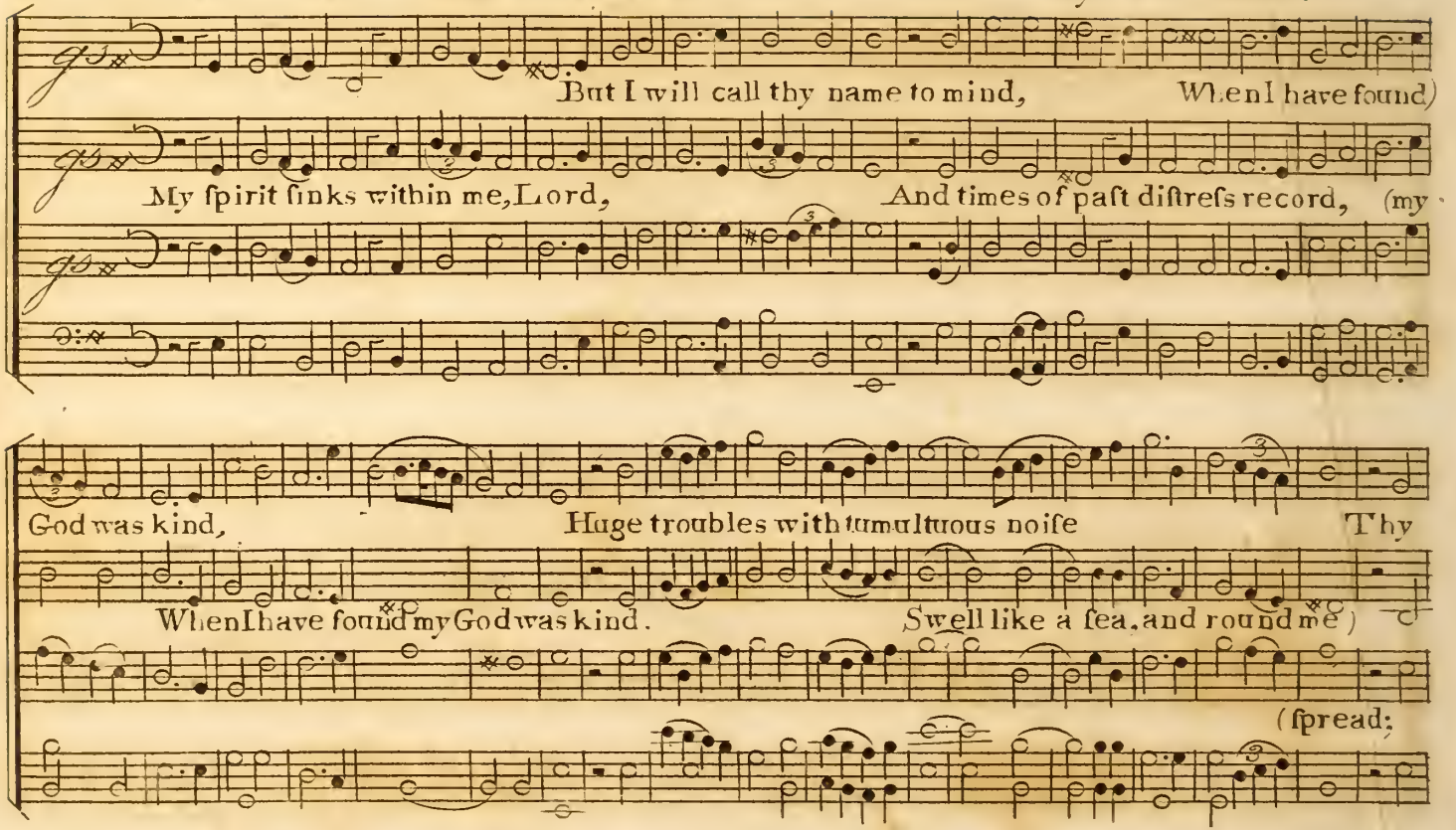

He calls the hours his own; And praiſe ſurround the throne.
This is the day the Lord hath made, Let heaven rejoice, let earth be glad, To
And Satan's empire fell; And all his wonders tell,
day he roſe and left the dead; To day the ſaints his triumph ſpread, And all his wonders tell.

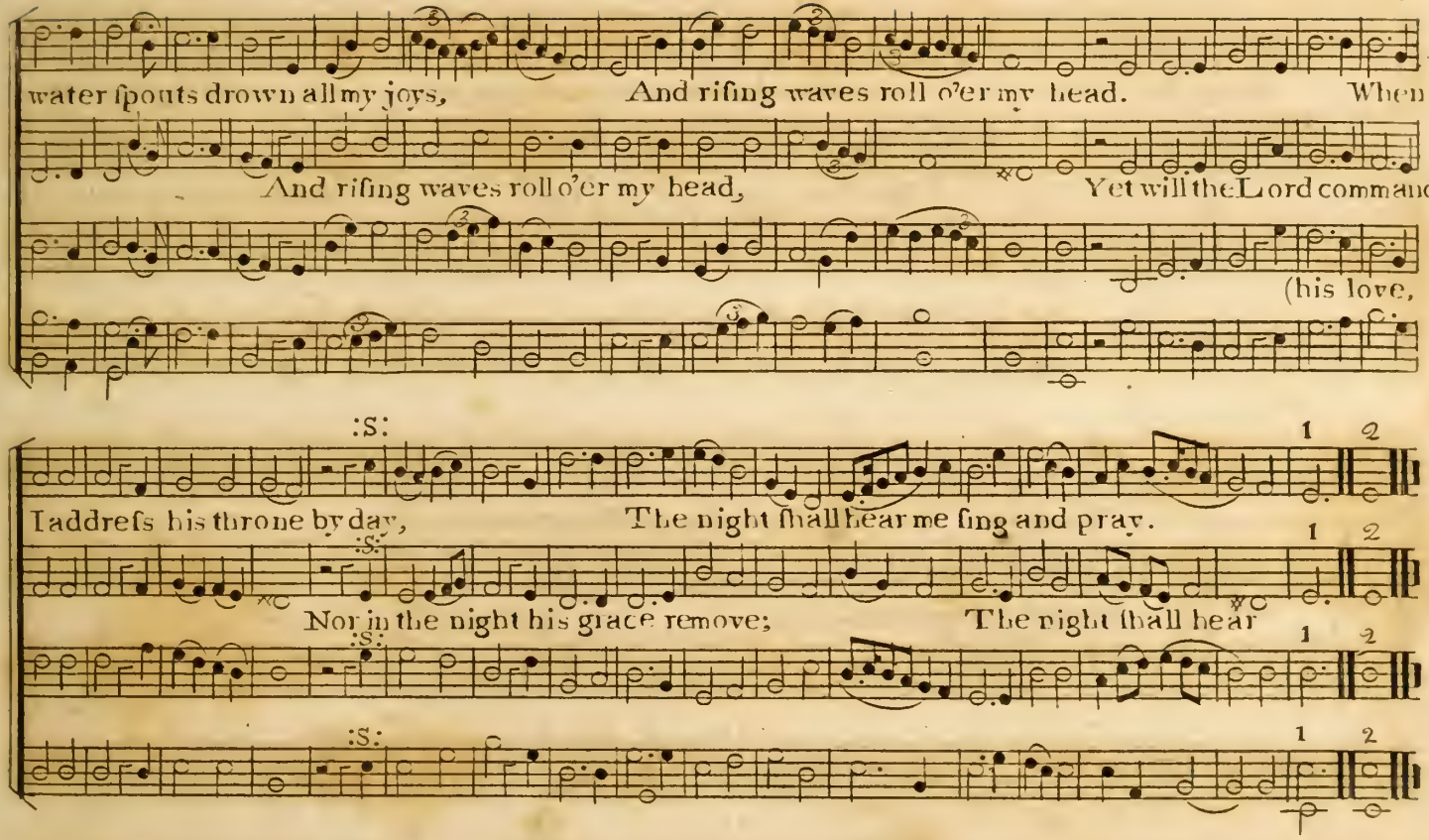
Hartford.


Loud hallelujahs to the Lord
Let heaven begin the solemn word,
From distant worlds where creatures dwell:
And
Lively.
let heaven begin
The Lord, how
found it dreadful down to hell,

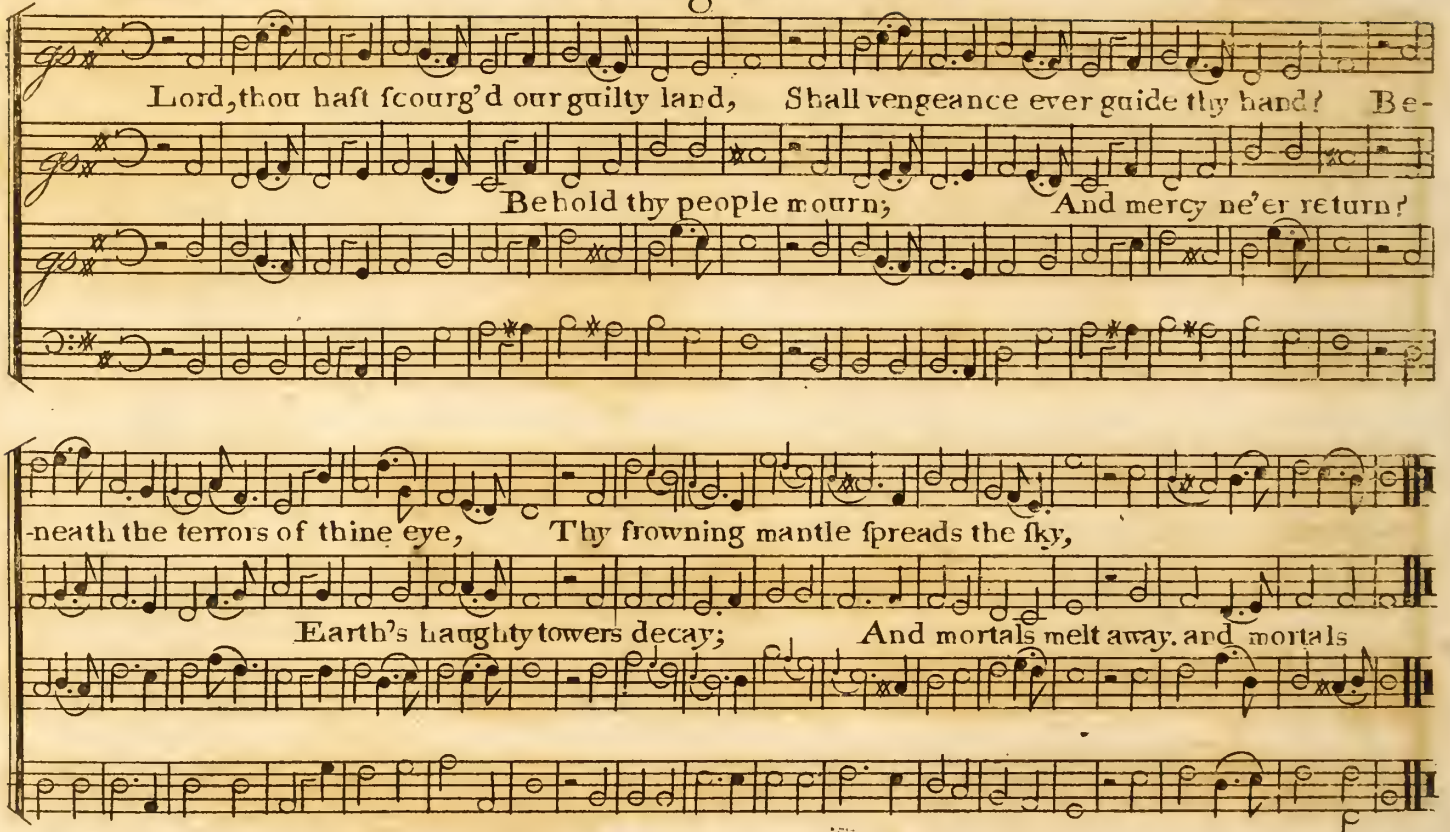

:S:
abſolute he reigns, Sing of his love in heavenly ſtrains, High on a
:S:
Let every angel bend the knee; And ſpeak how fierce his terrors be.
:S:
:S:
throne his glories dwell, Fly through the world, O ſun, and tell
1 2
An awful throne of ſhining bliſs: How dark thy beams compar'd to his.
1 2
1 2

60 Moderate. *Air.* # Alexandria. By Mr. Gillet.




water ſpouts drown all my joys, And riſing waves roll o'er my head. When
And riſing waves roll o'er my head, Yet will the Lord command
(his love,
:S:
I addreſs his throne by day, The night ſhall hear me ſing and pray.
1 2
:S:
Nor in the night his grace remove; The night ſhall hear
1 2
:S:
1 2
:S:
1 2
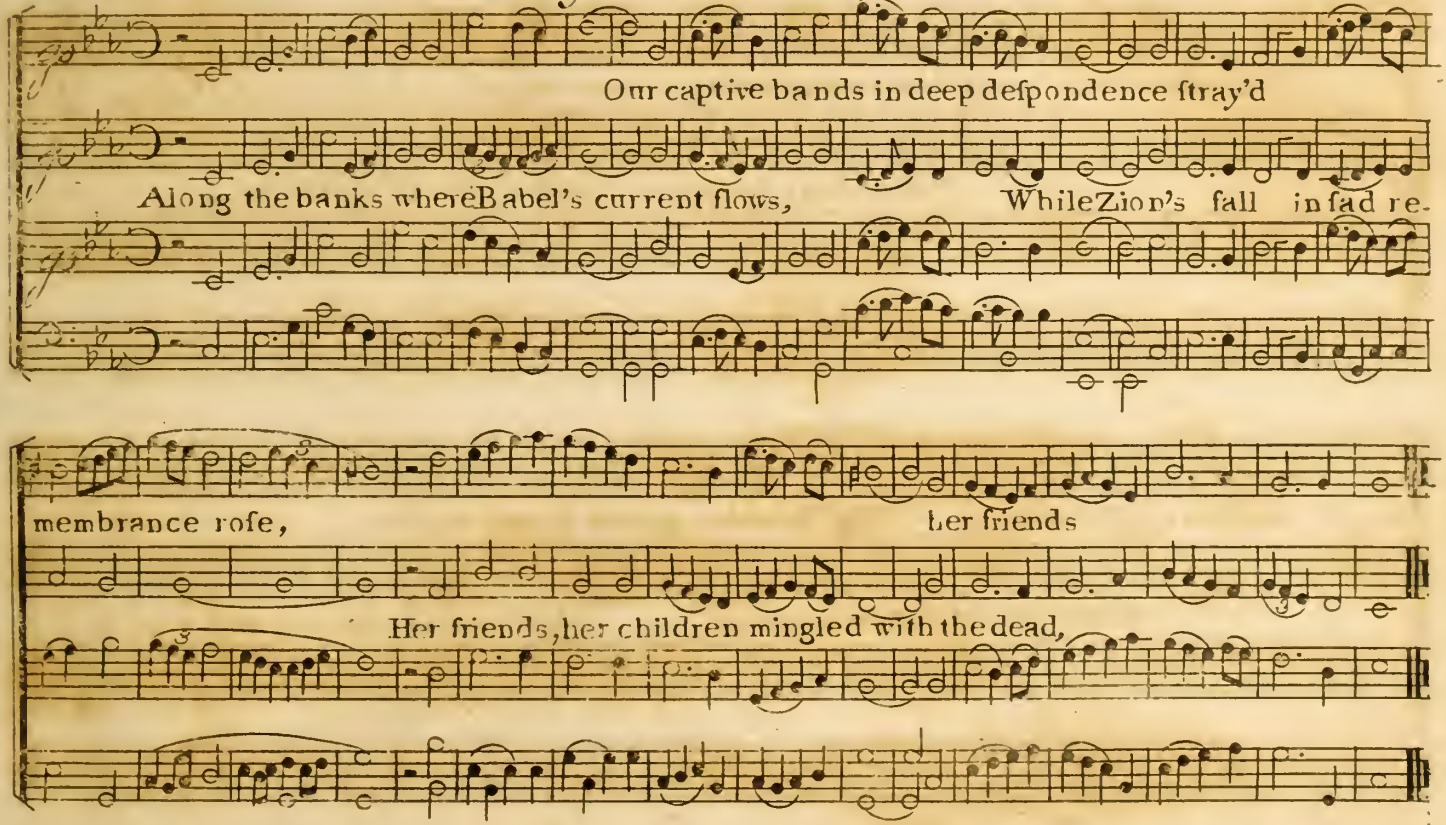
62 Slow. Air. Orange.



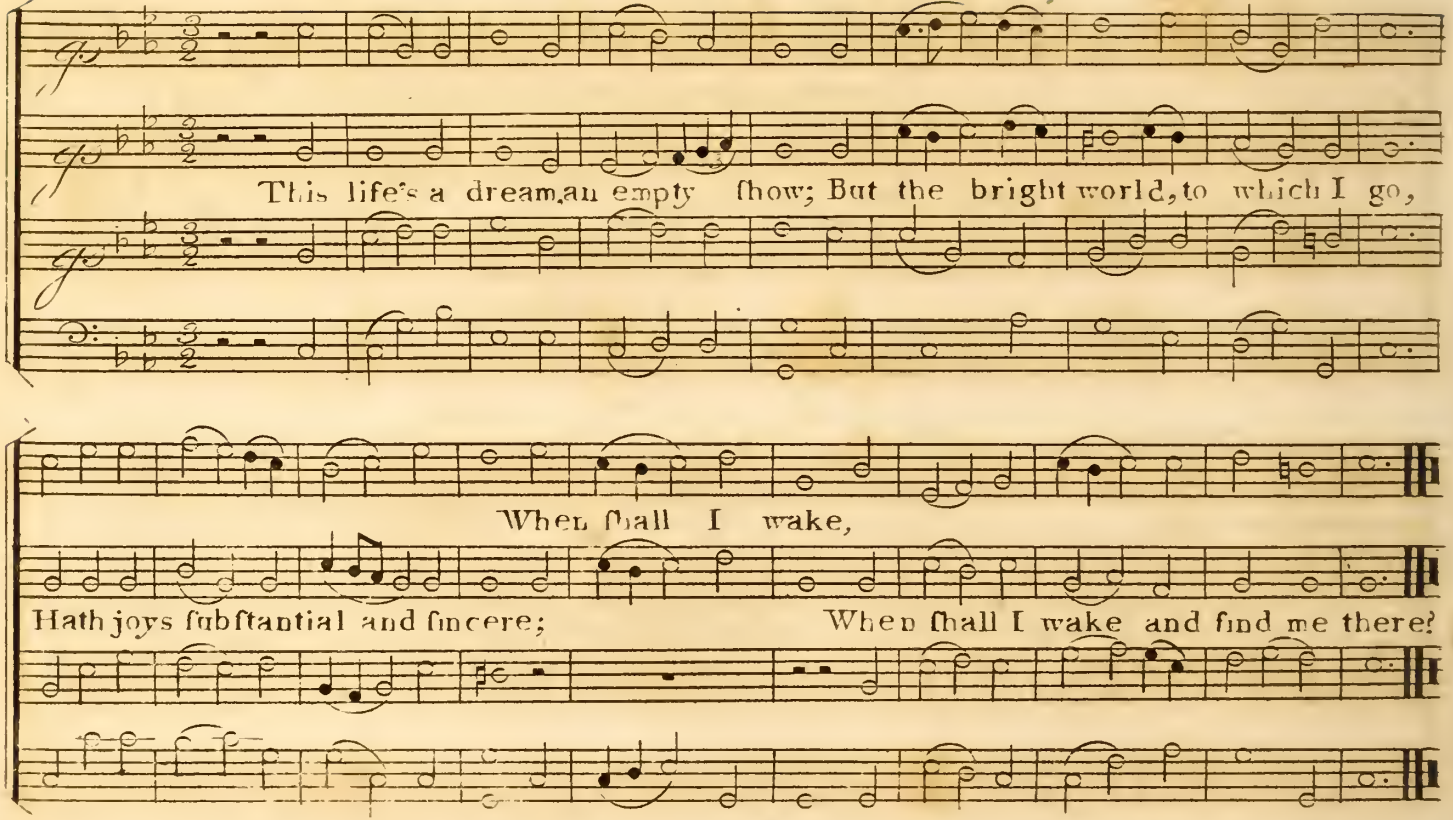
Moderate.

Babylon.

By Mr. Gillet.



64 Moderate. *Air.* # All-Saints. By Mr. Gillet.



THE

ART OF SINGING;

IN THREE PARTS:

VIZ.

I. THE MUSICAL PRIMER,
II. THE CHRISTIAN HARMONY,
III. THE MUSICAL MAGAZINE.

BY ANDREW LAW, A.M.

Author of the SELECT HARMONY, RUDIMENTS of MUSIC, *&c.*

PART II.

Publiſhed as the Act directs.

Cheſhire; CONNECTICUT:

PRINTED AND SOLD BY WILLIAM LAW, M,DCC,XCIV.

THE CHRISTIAN HARMONY;

OR THE

SECOND PART OF THE ART OF SINGING:

Comprising a Select Variety of PSALM and HYMN TUNES;

TOGETHER

WITH A NUMBER OF AIRS AND ANTHEMS:

Calculated for SCHOOLS and CHURCHES.

BY ANDREW LAW, A.M.

IN TWO VOLUMES.

VOL. II.

ADVERTISEMENT.

THE First Volume of the Christian Harmony was published two years ago. The Second Volume is here completed. In connection with the First, it will be found a very considerable advance towards an assortment of sacred music.

THE AUTHOR.

Salem, (Massachusetts) July 4, 1796.

OBSERVATIONS.

IN publiſhing the Art of Singing, I have made it an object, that the muſic ſhould be written, or repreſented to the eye, with greater ſimplicity than what is uſual. Whether I have ſucceeded, I leave thoſe to judge, who look into the work and compare many of the tunes, as there written, with the ſame tunes, as they appear elſewhere. Still further to advance the ſimplicity of writing muſic, I have, in this Volume, ventured to revive and introduce the *Breve*, as the *meaſure note* of *double-common time*. Hence, the ſame notes will be uniformly marked by the ſame number of beats, in the three kinds of time principally uſed in pſalmody; to wit, in ſingle-common, double-common and triple time. In all theſe, the breve, wherever it occurs, will be marked by four beats, the ſemibreve by two, the minim by one, the crotchet by half a beat, the quaver by a quarter, &c. Hence too, the kind of time the ſinger is performing will all along be obvious from the ſight of the bar; for, if the bar, for inſtance, is filled by a breve, two ſemibreves, four minims or their quantities, he will perceive it is in double-common time, and muſt be marked with four beats; if the bar is filled by a ſemibreve, two minims or their quantities, he will know it is in ſingle-common time, and muſt be marked with two beats, and, if the bar is filled by a pointed ſemibreve, three minims or their quantities, he will be reminded, that it is triple time, and is to be marked by three beats. The labor of the learner and of the performer will therefore be leſſened; and, it is believed, a ſolid advantage, without its oppoſite, will be obtained. The number of muſical characters need not be increaſed by the revival of the breve. The demiſemiquaver may be expunged from the ſcale; and the ſhorteſt notes, uſed in pſalmody, upon the plan of writing muſic adopted in the Art of Singing, may be as perfectly expreſſed by the ſemiquaver, as in the ordinary way by the demiſemiquaver.

NOTES.

1. *THE Funeral Piece is to be ſung to the double bar in the three verſes which are ſet to it, before the other part is ſung.*

2. *When the tune called Doncaſter is ſung in the ſecond ſet of words, the laſt line but one will require the two minims in the bar, with the ſemibreve reſt to be ſung as ſemibreves, and the reſt to be omitted. It may alſo be ſung in any common metre pſalm or hymn, by making the ſame alteration in the other inſtances, where there are ſemibreve reſts in the middle of a line, and by adding a dot to the note following the ſemibreve reſt in the third line, leaving out the minim reſt in the ſame bar.*

INDEX OF TUNES.

Addiſon - - 49
Aſia - - - 9

Berkſhire - - 19
Brabrook - - 40

Dartmouth - - 20
Doxology - - 39
Doncaſter - - 56
Durham - - - 37

Eſther - - - 45
Epſom - - - 28

France - - - 26
Funeral Piece - - 36

Germany - - 17
Greenwich - - 41

Habakkuk - - 34

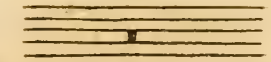
Kent - - - - 15

Mecklenburg - - 33
Milton - - - 25

Nantwick - - 16
Perſia - - - 11
Pelham - - - 32
Peru - - - 13
Pike - - - 14
Pruſſia - - - 10
Poland - - - 18
Plainfield - - 38

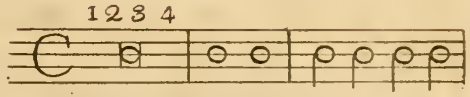
Spain - - - 23
Stratham - - 24
Surry - - - 55

Wakefield - - 27
Warwick - - - 12

Breve 𝅜. Breve Reſt 

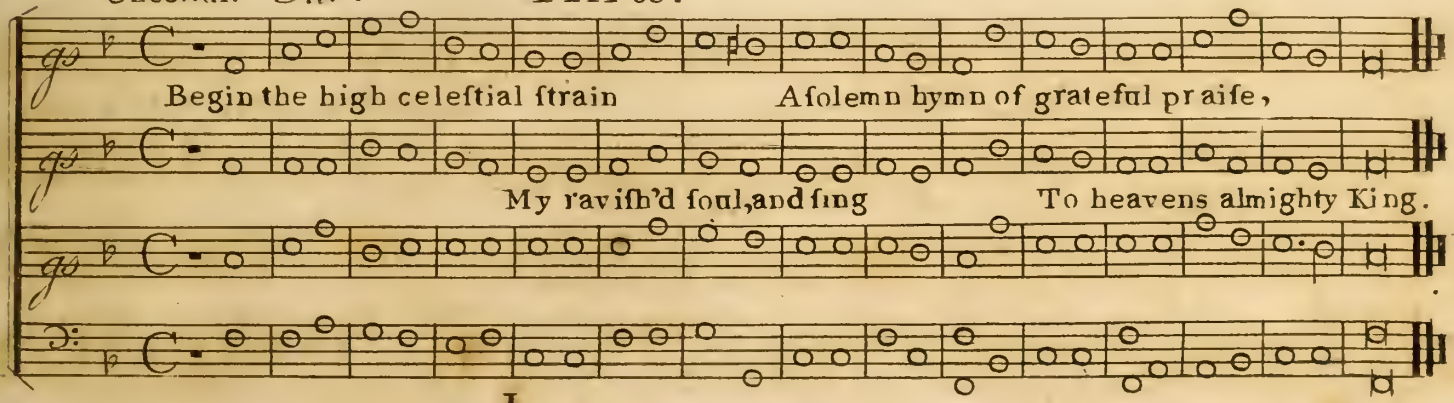
One breve is equal to two ſemibreves, four minims, eight crotchets &c.

Double Common Time.

Marked C Contains one breve or its quantity in each bar; and four beats, two down and two up..... 

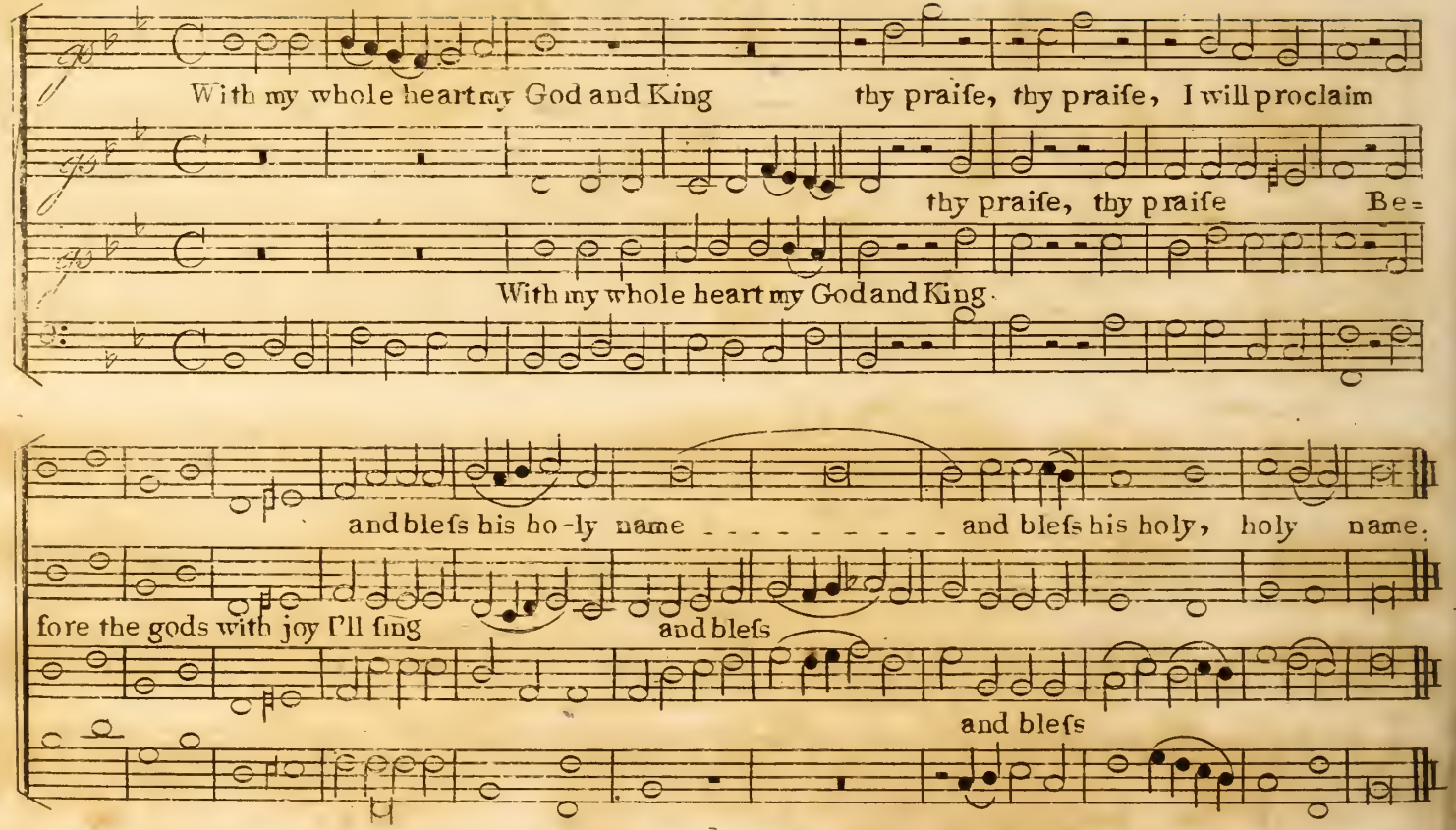
Cheerful. *Air.*
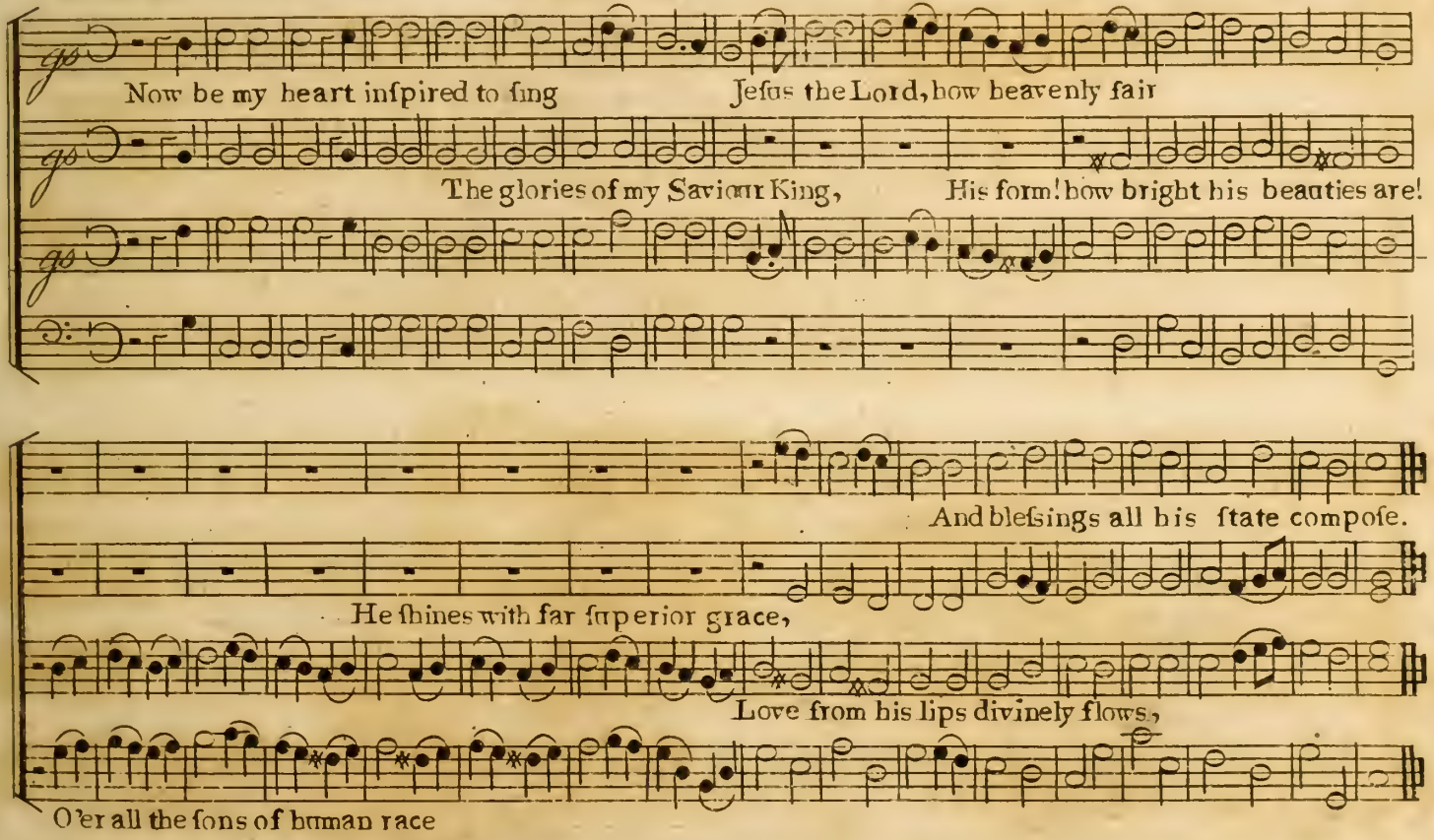
Aſia.



Cheerful. *Air.*
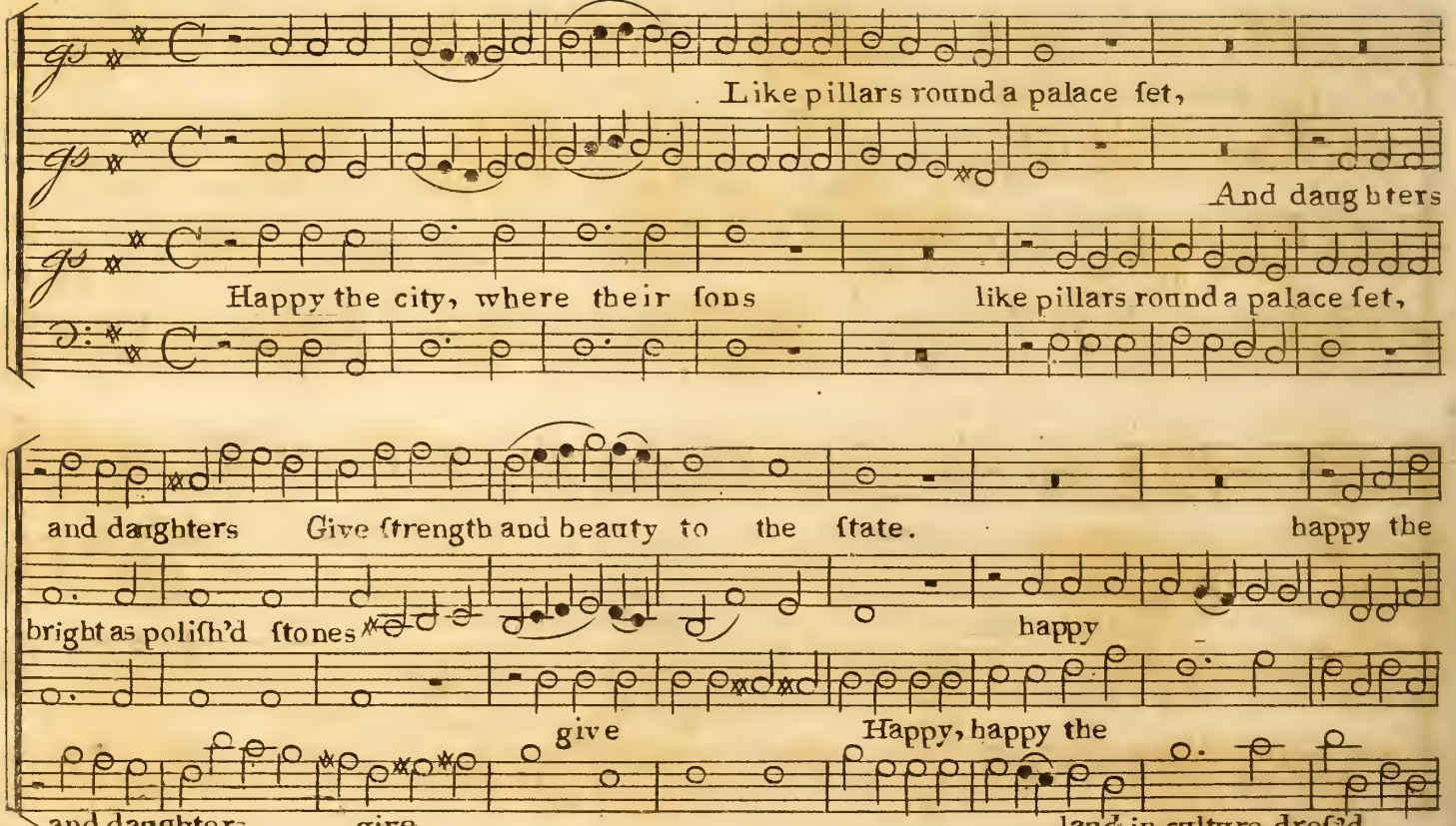
Prussia.




Now be my heart inſpired to ſing
Jeſus the Lord, how heavenly fair
The glories of my Saviour King,
His form! how bright his beauties are!
And bleſsings all his ſtate compoſe.
He ſhines with far ſuperior grace,
Love from his lips divinely flows,
O'er all the ſons of human race

Moderate. *Air.*

Warwick.



land in culture dreſs'd, Whoſe flocks and corn have large increaſe;

Where men ſecurely work or reſt,
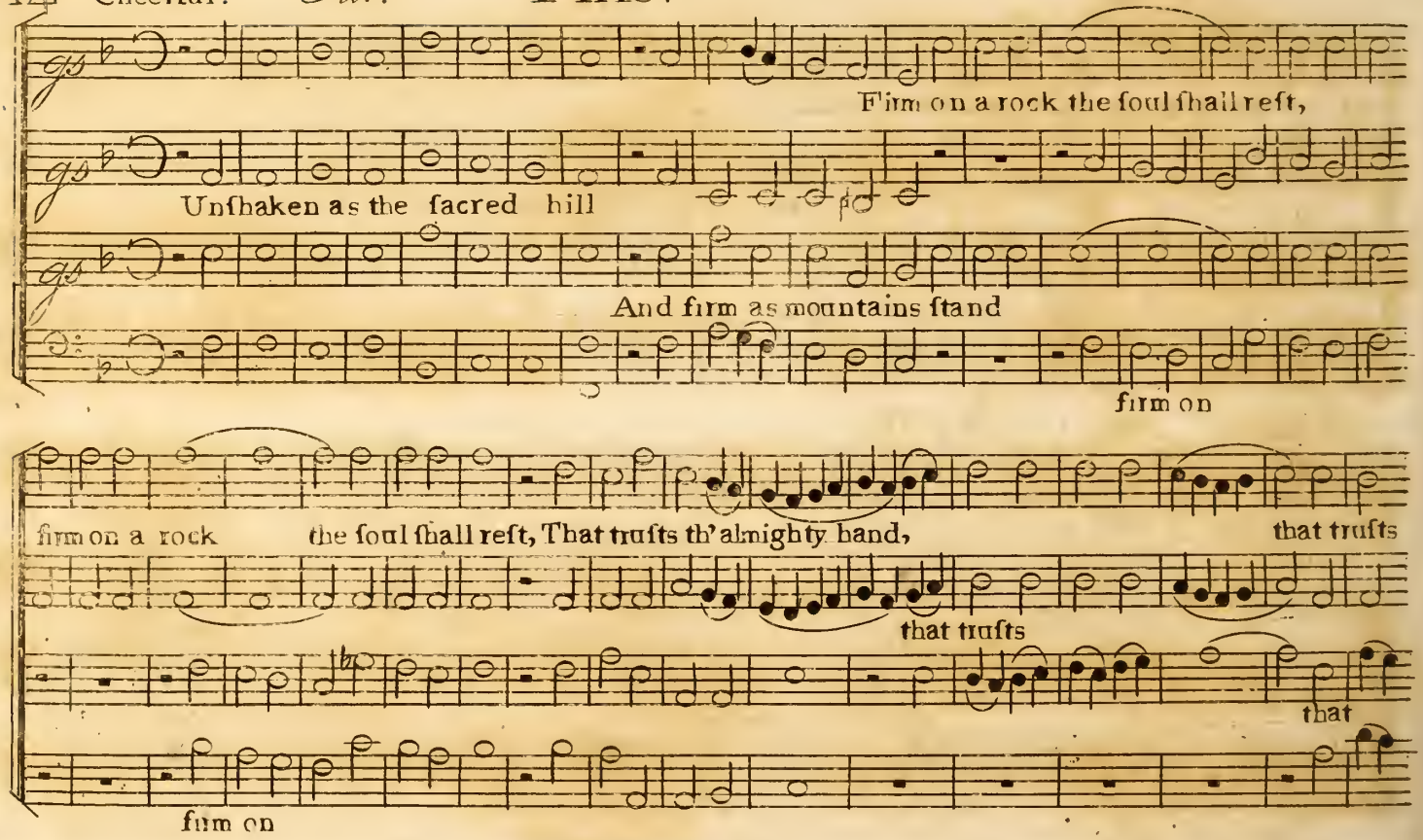
Nor ſons of plunder break their peace.
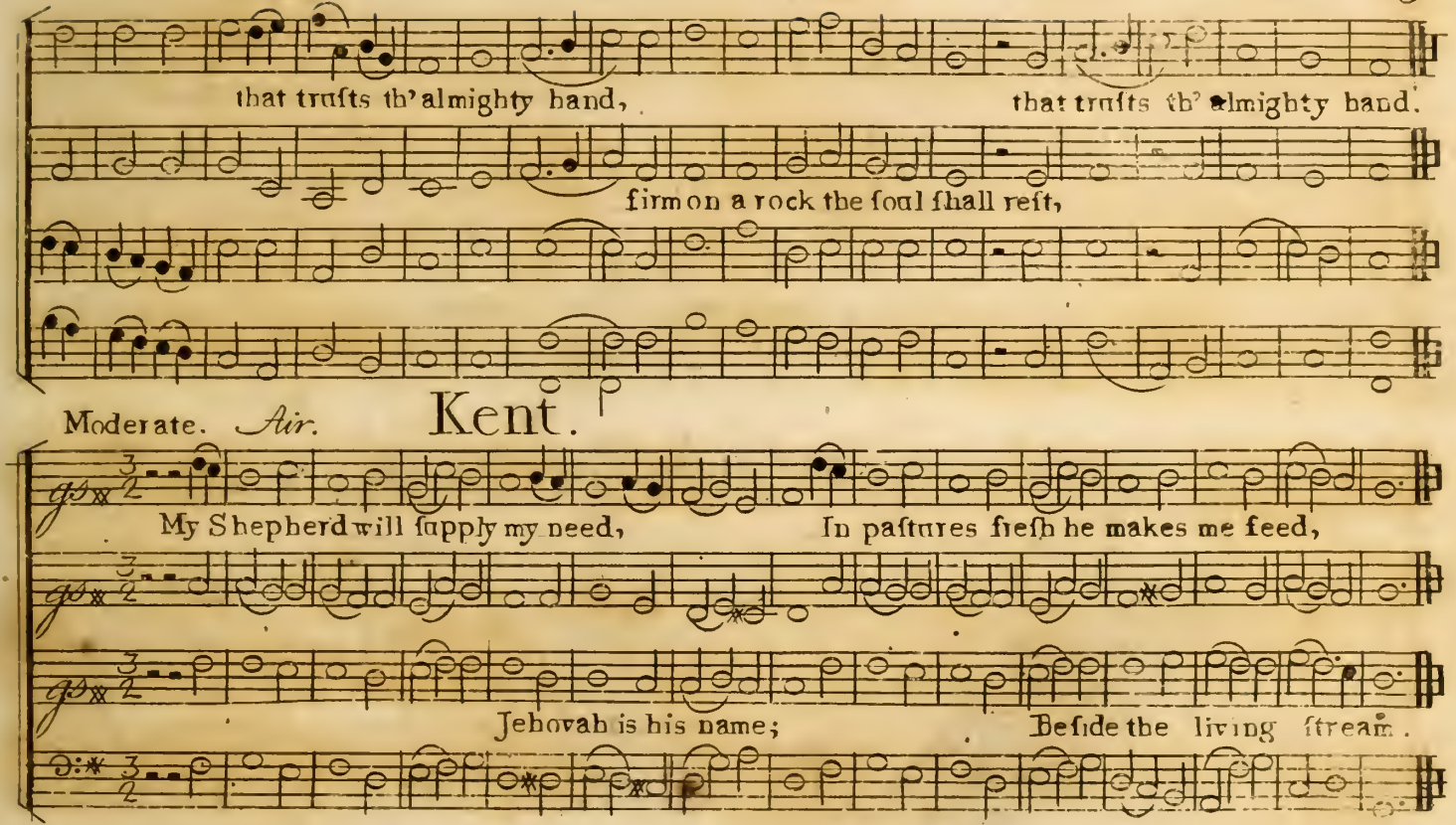
Slow. *Air.* **Peru.**

Let every mortal ear attend, The trumpet of the goſpel ſounds

And every heart rejoice, With an inviting voice.

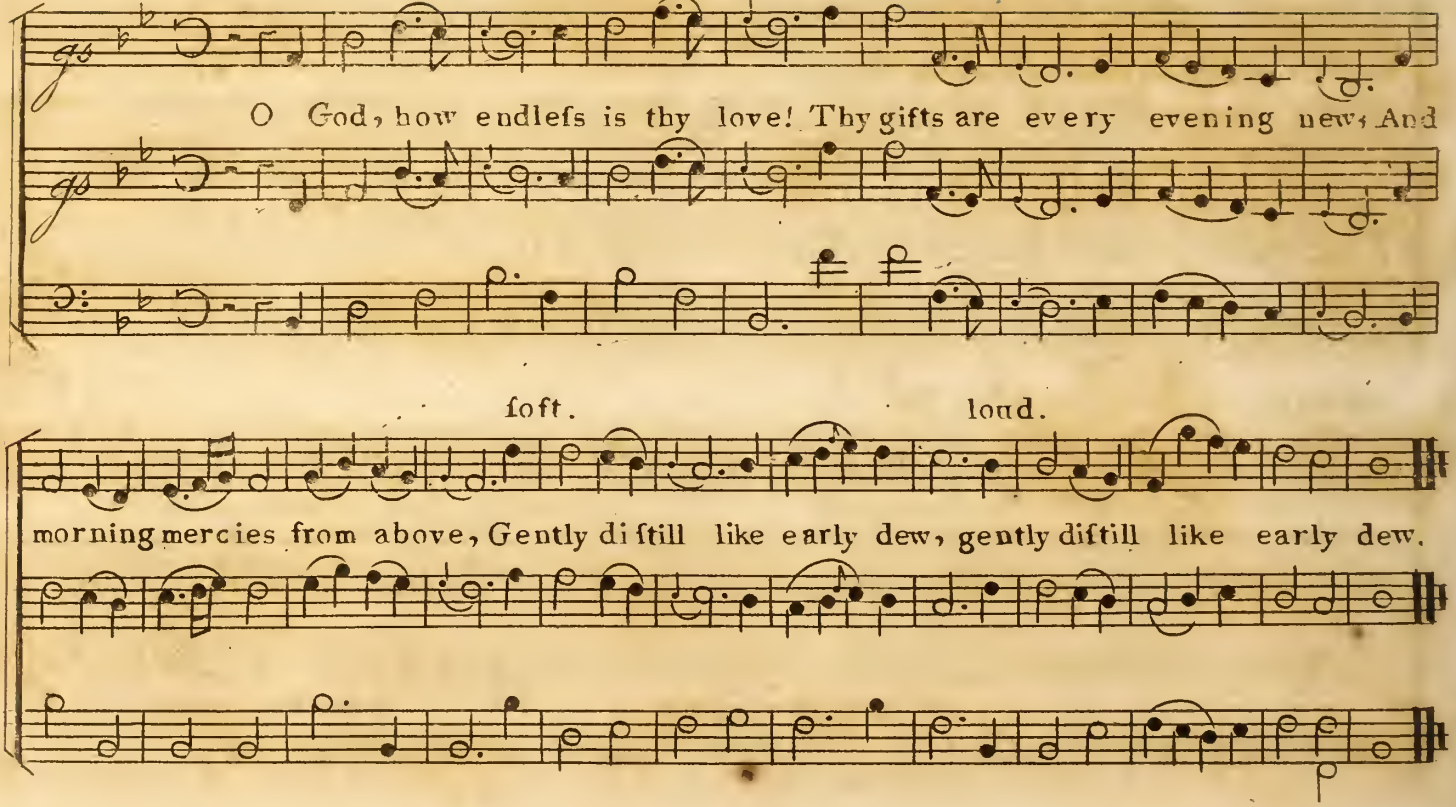
Cheerful. *Air.* **Pike.**




that truſts th' almighty hand,
that truſts th' almighty hand.
firm on a rock the ſoul ſhall reſt,
Moderate. Air.
Kent.
My Shepherd will ſupply my need,
In paſtures freſh he makes me feed,
Jehovah is his name;
Beſide the living ſtream.

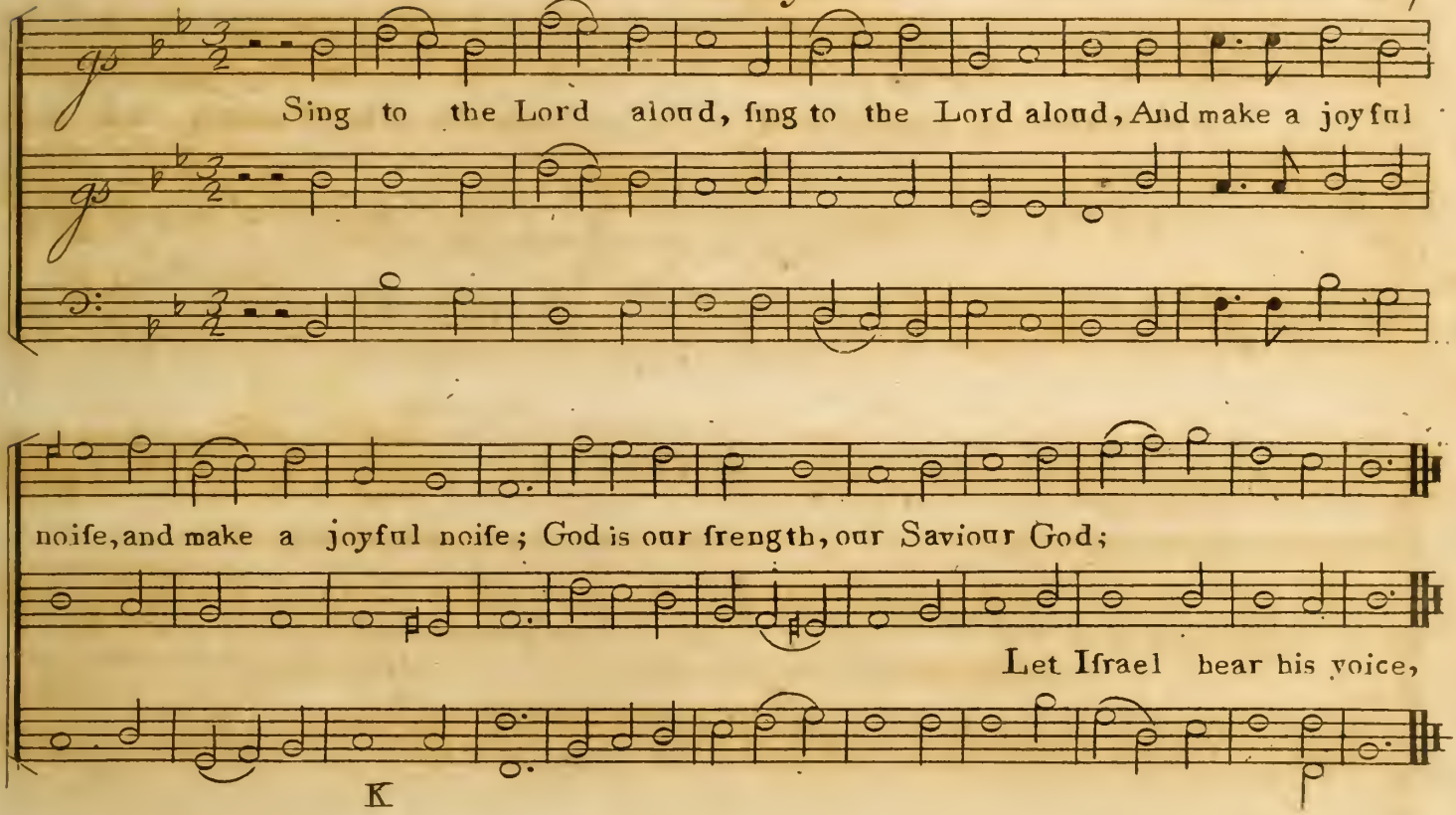
Moderate. Air.

Nantwich.
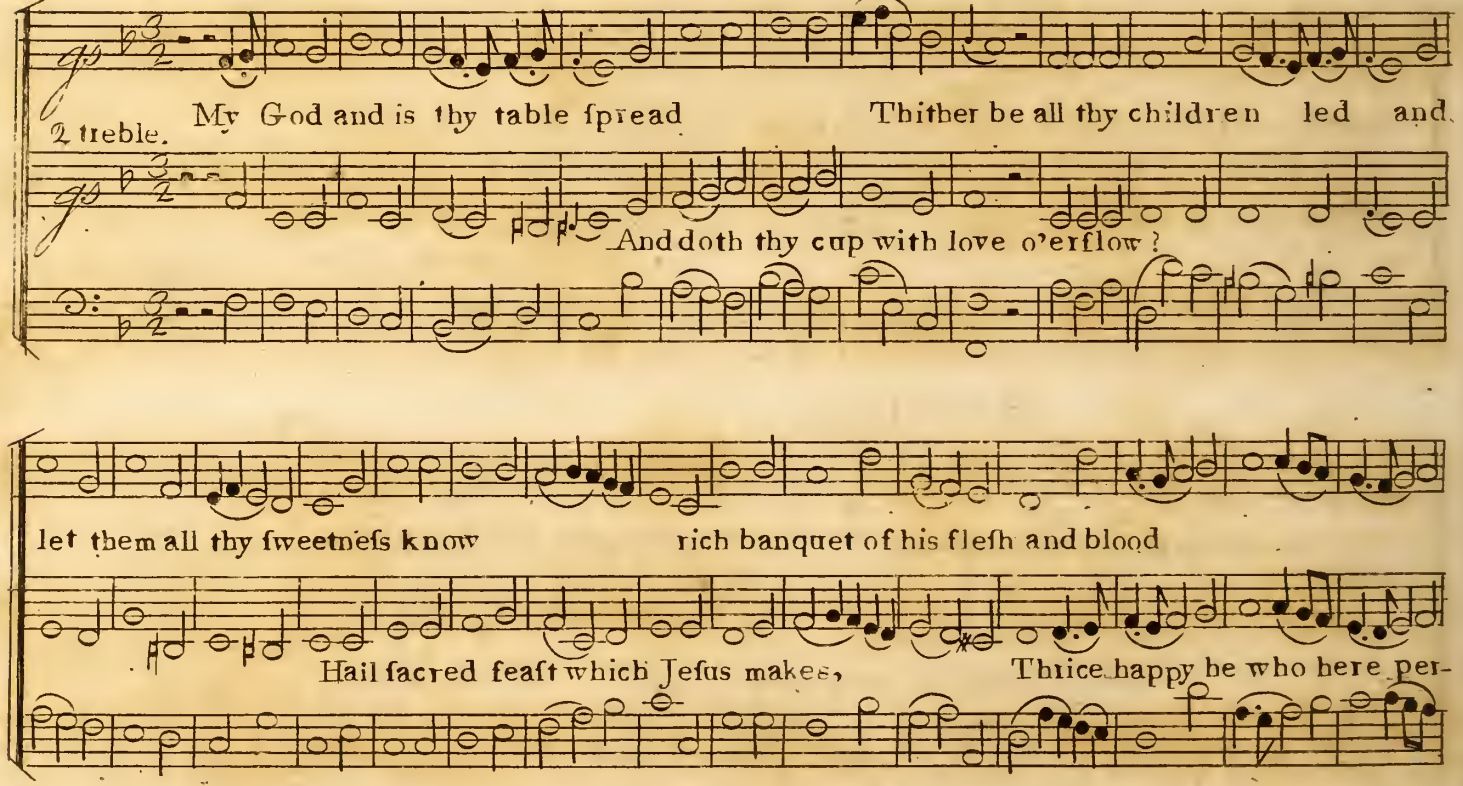


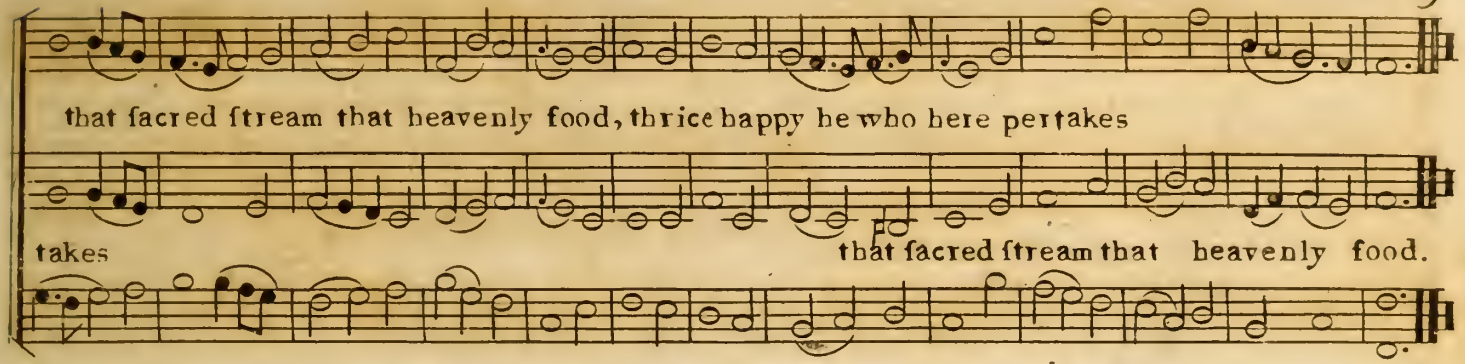
Germany.

Moderate. *Air.*
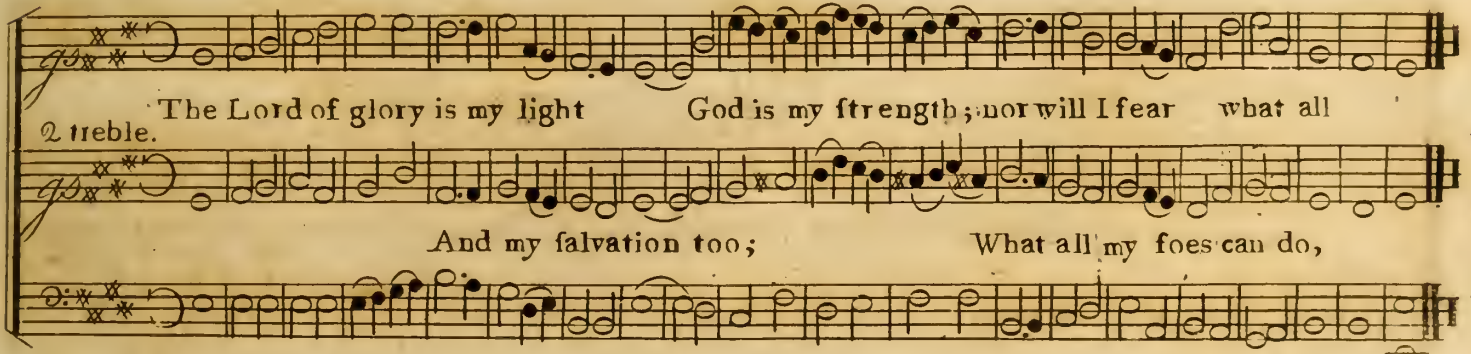


18 Cheerful. *Air.* # Poland.

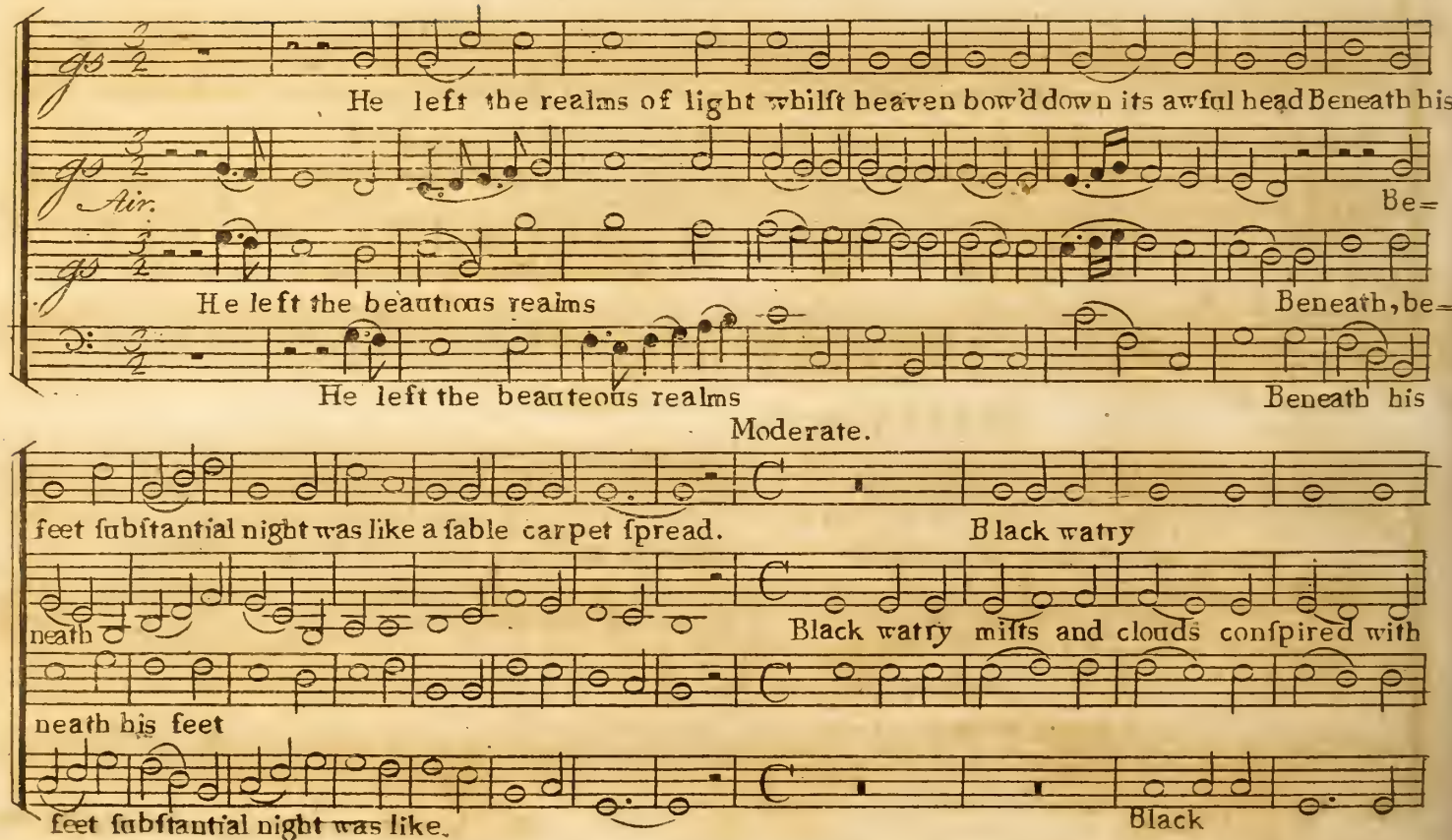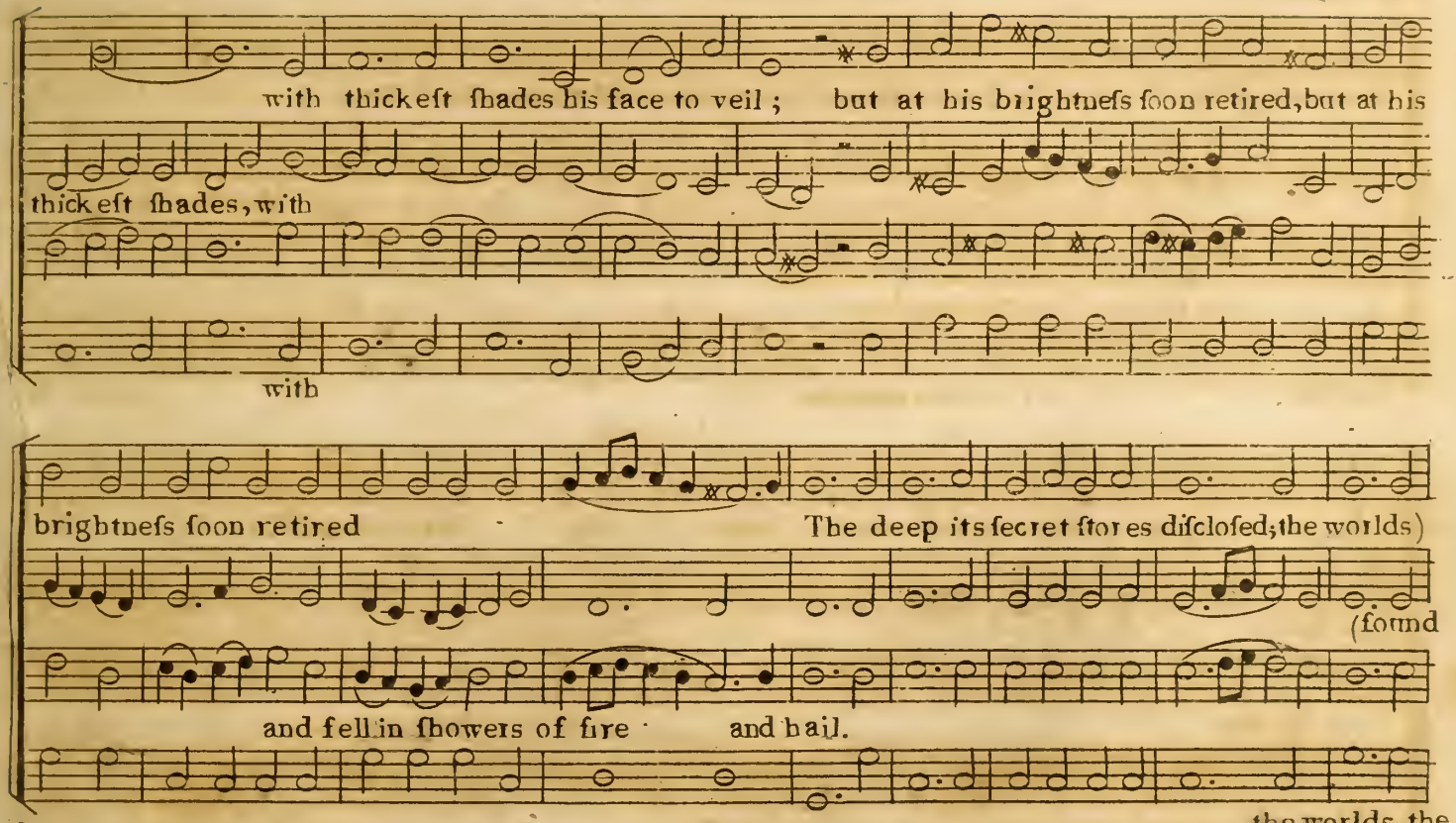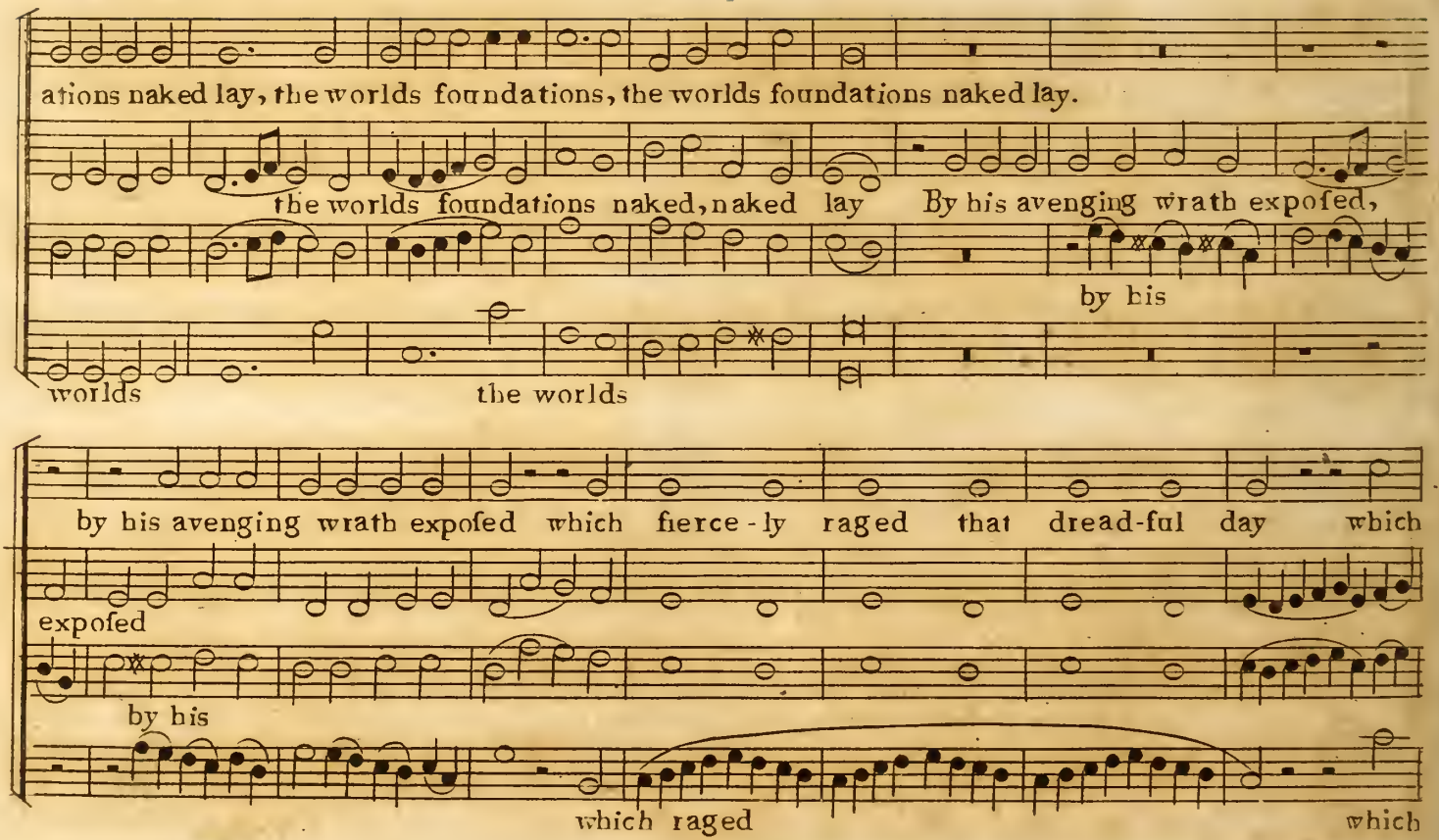




Slow. *Air.* **Berkſhire.**
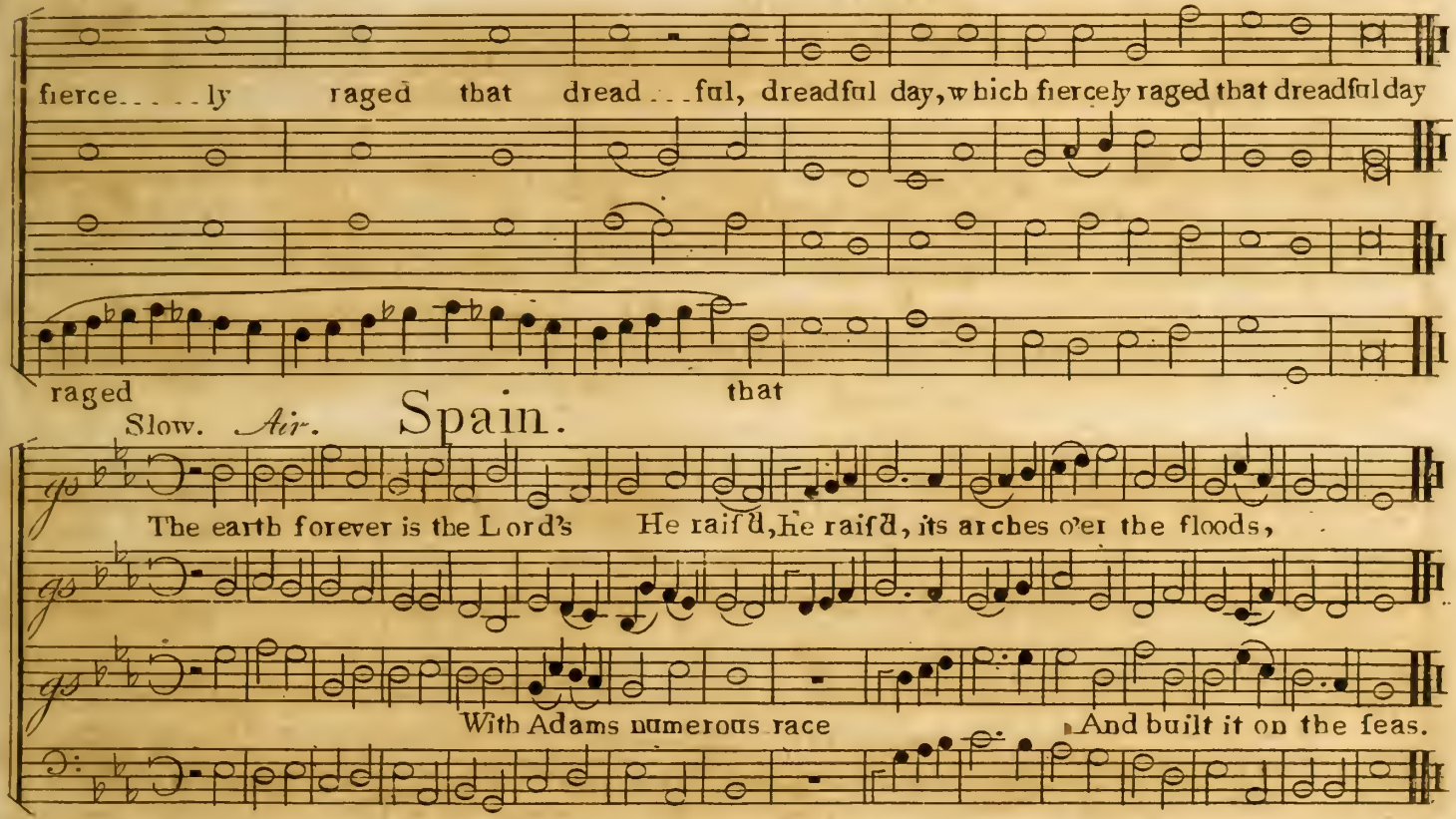


Dartmouth.


He left the realms of light whilst heaven bow'd down its awful head Beneath his
Air.
Be=
He left the beautious realms
Beneath, be=
He left the beauteous realms
Beneath his
Moderate.
feet ſubſtantial night was like a ſable carpet ſpread.
Black watry
neath
Black watry miſts and clouds conſpired with
neath his feet
feet ſubſtantial night was like.
Black

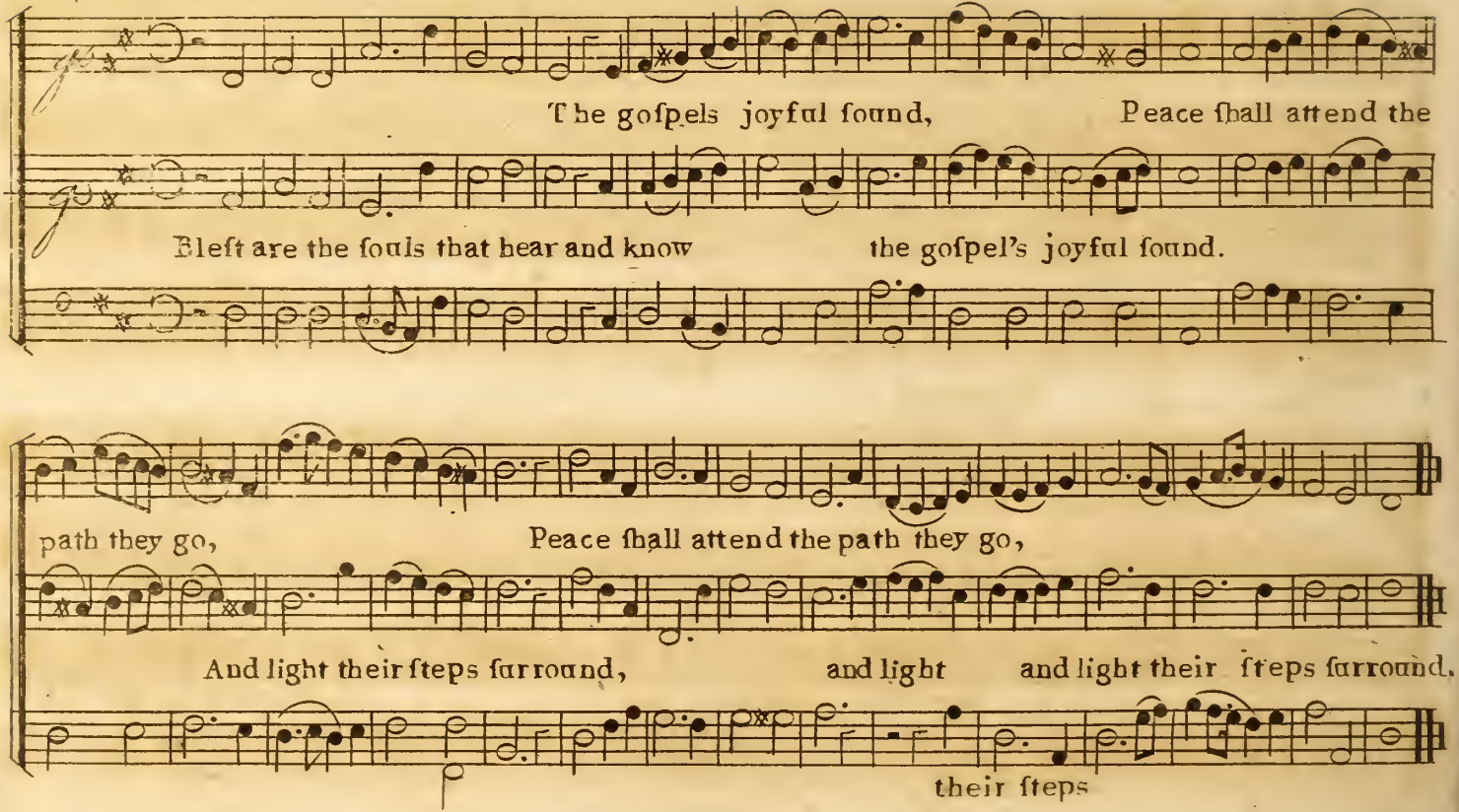

with thickeſt ſhades his face to veil ; but at his brightneſs ſoon retired, but at his
thickeſt ſhades, with
with
brightneſs ſoon retired
The deep its ſecret ſtores diſcloſed; the worlds)
(found
and fell in ſhowers of fire and hail.
the worlds, the


ations naked lay, the worlds foundations, the worlds foundations naked lay.
the worlds foundations naked, naked lay By his avenging wrath expofed,
by his
worlds
the worlds
by his avenging wrath expofed which fierce-ly raged that dread-ful day which
expofed
by his
which raged
which


fierce.....ly raged that dread...ful, dreadful day, which fiercely raged that dreadful day
raged that
Slow. Air. Spain.
The earth forever is the Lord's He raisd, He raisd, its arches o'er the floods,
With Adams numerous race And built it on the seas.

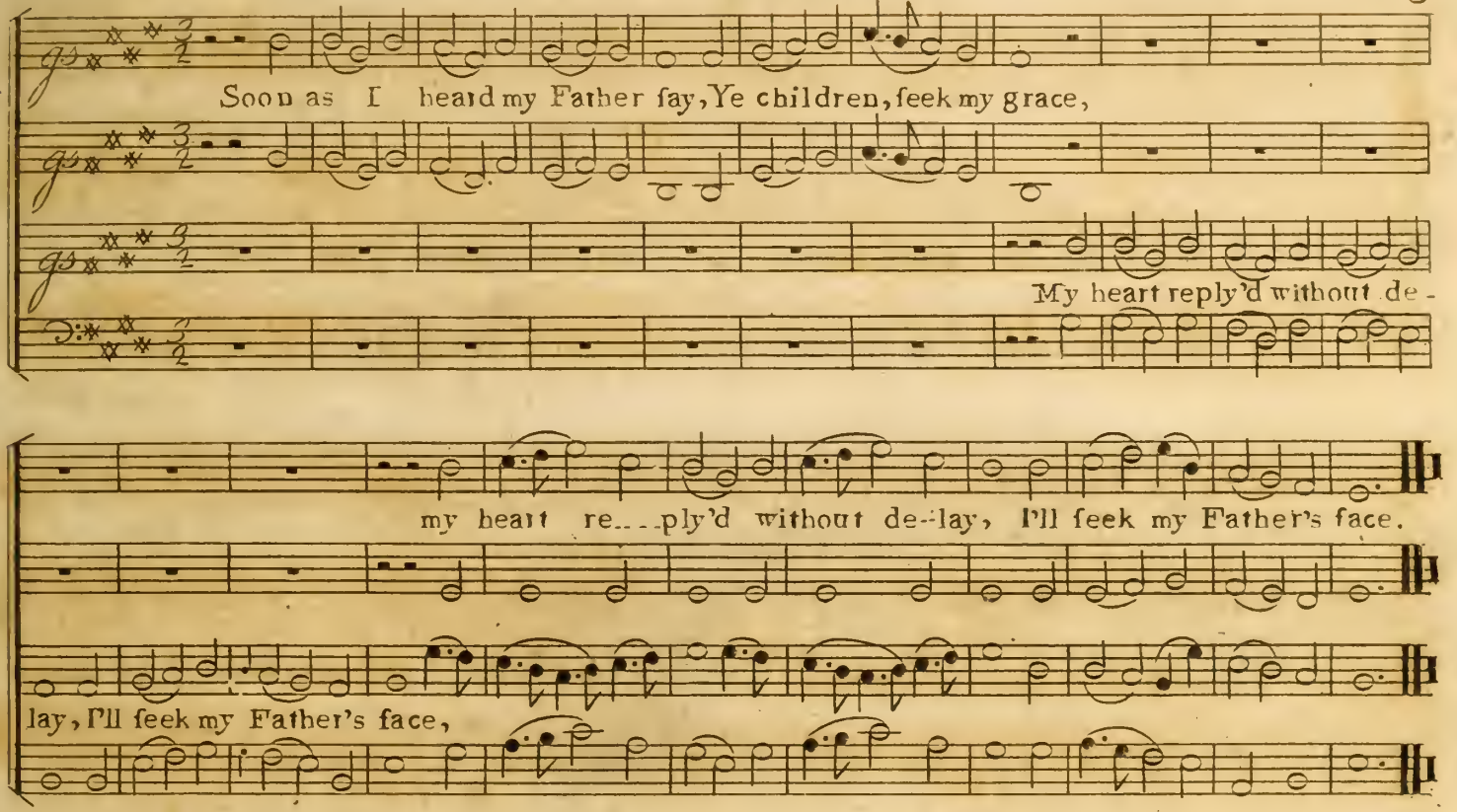
24 Moderate. *Air.*

Stratham.

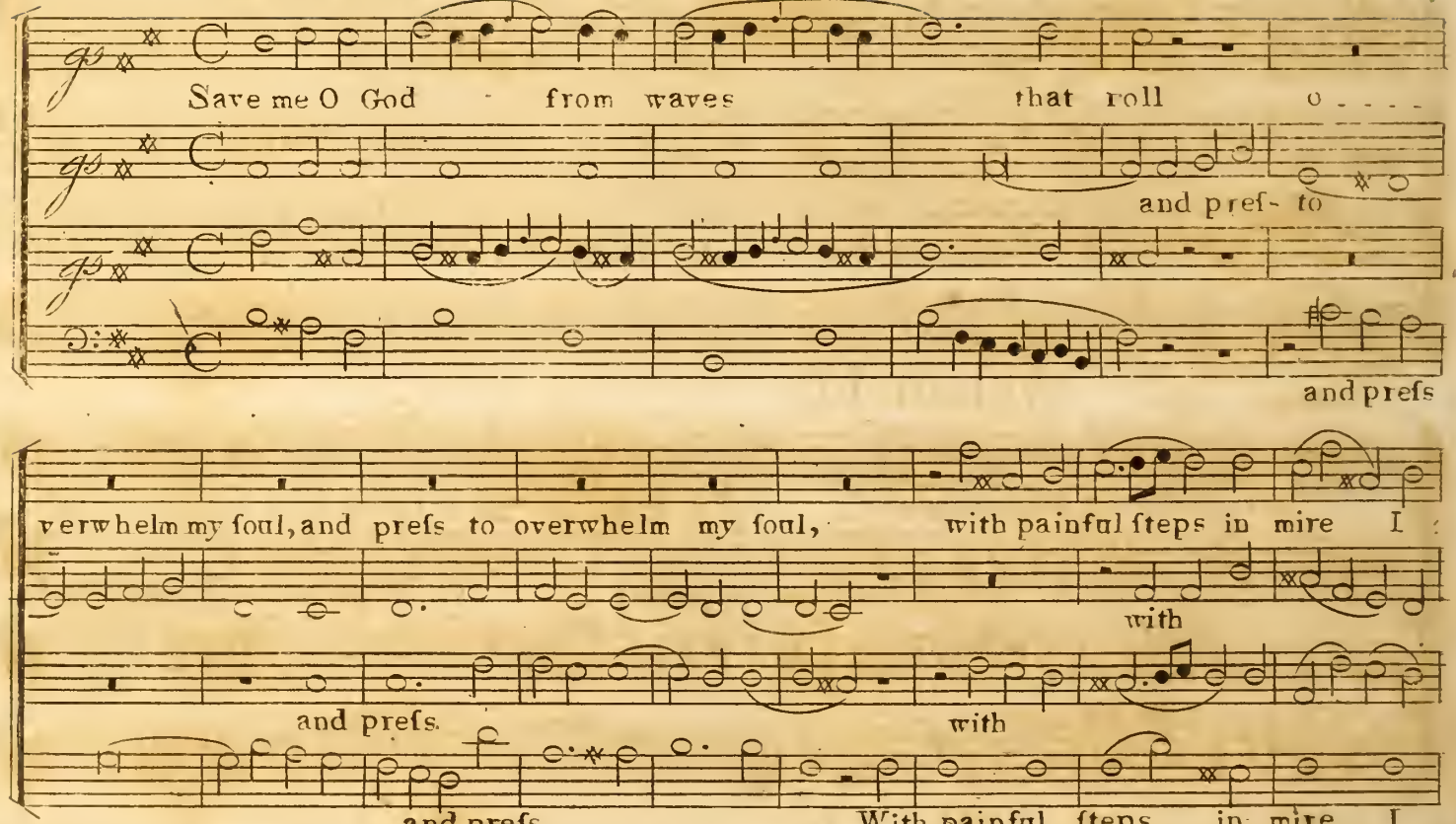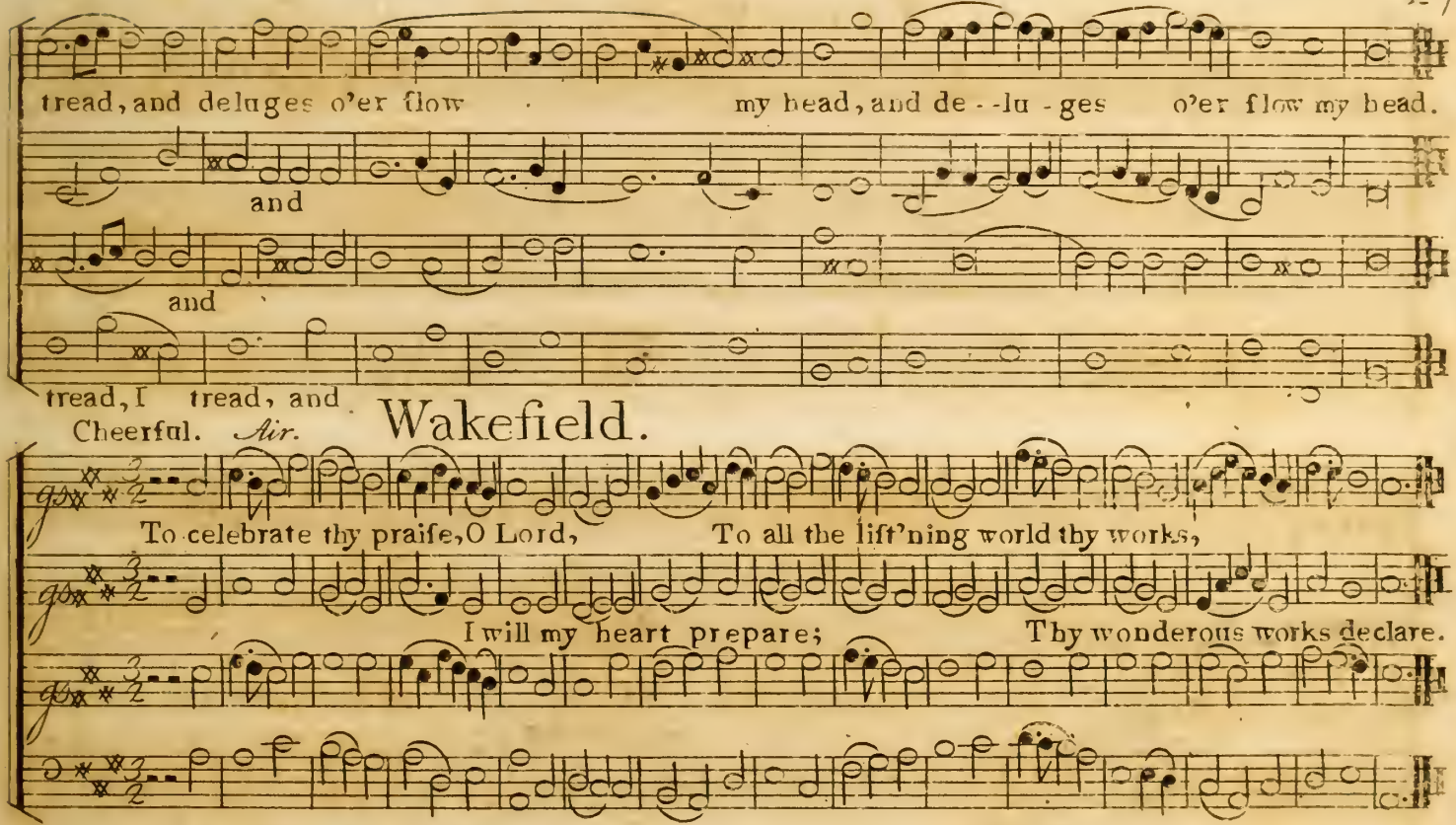


Moderate. *Air.*

Milton.

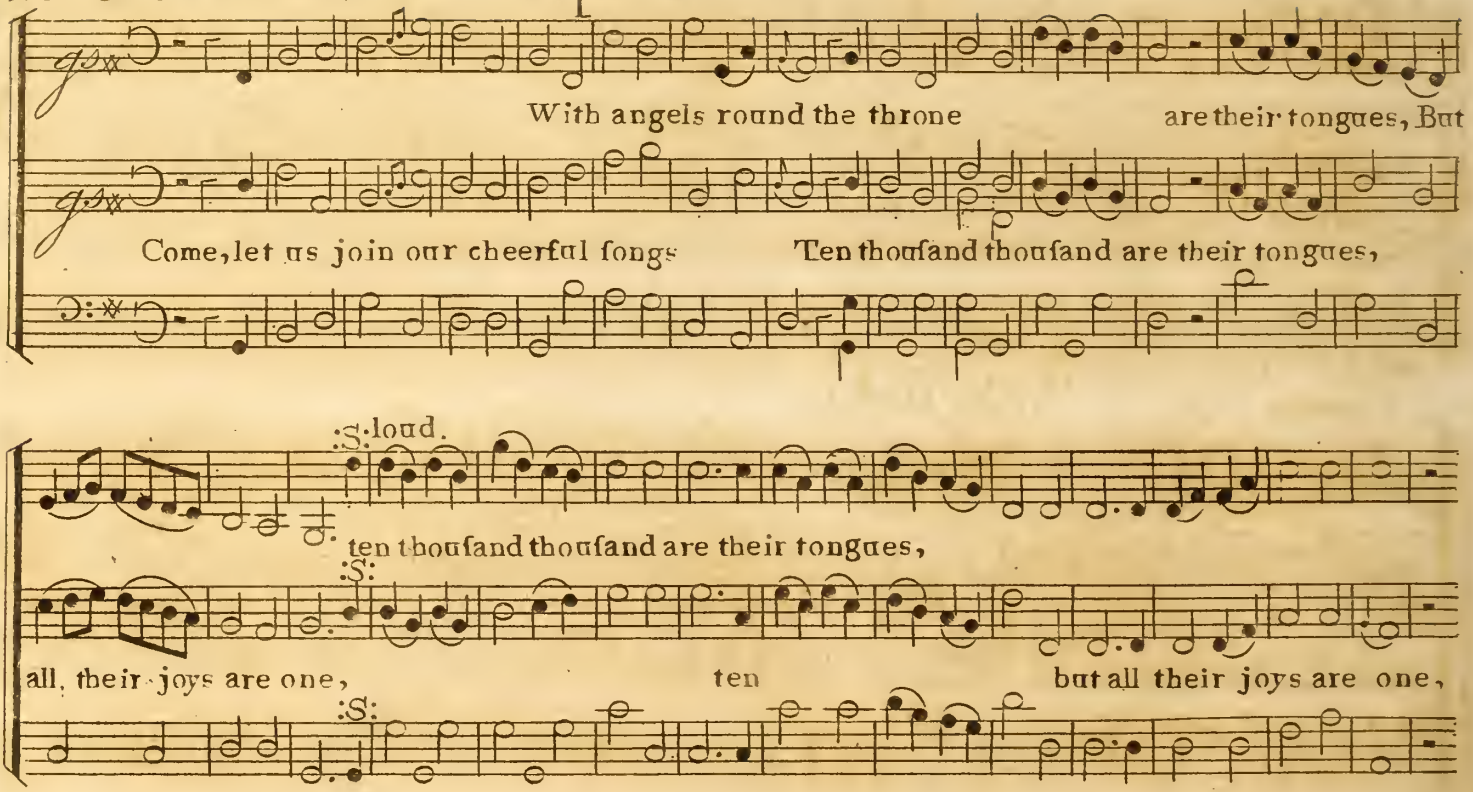


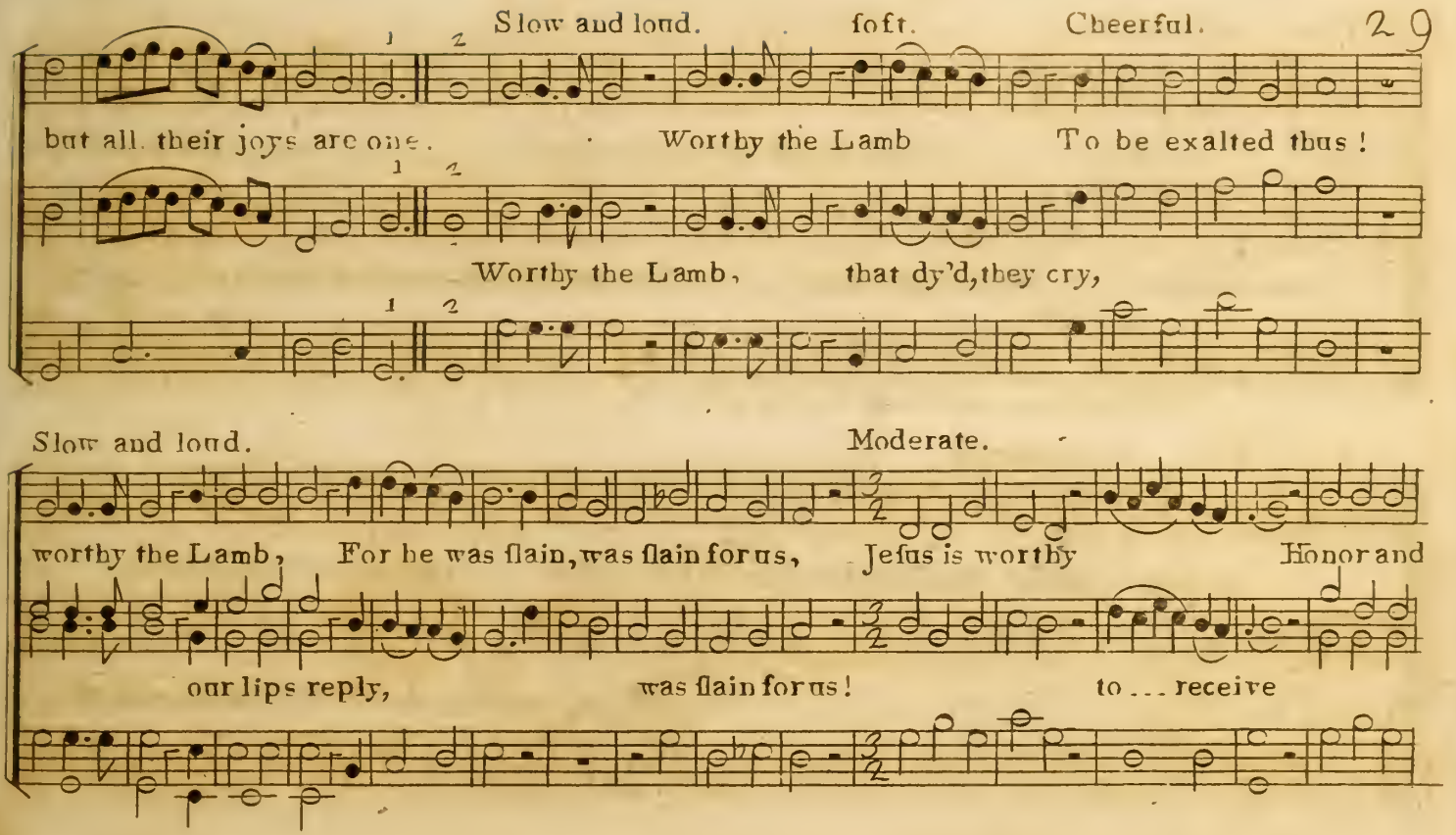
Slow. *Air.* France.

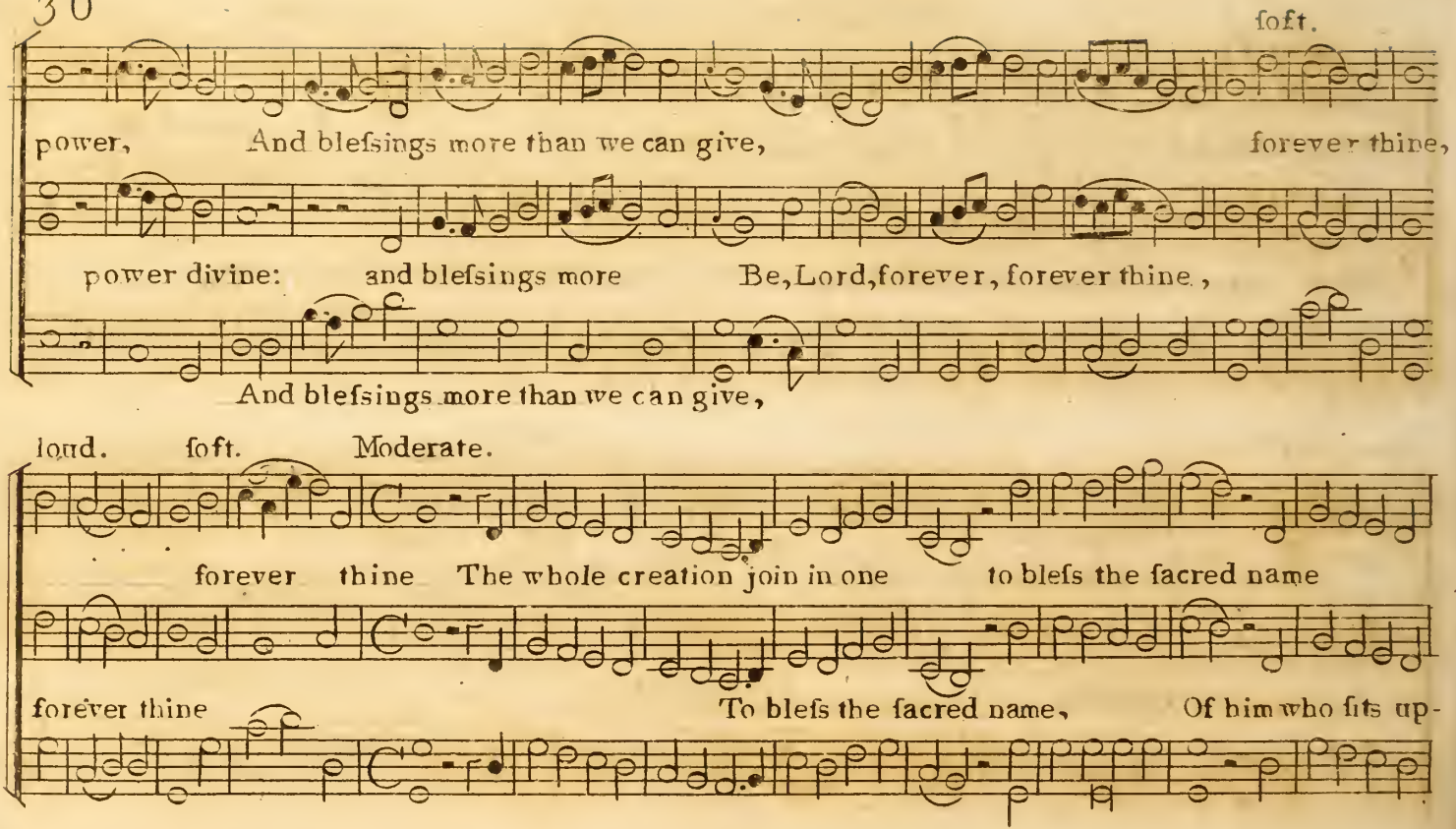


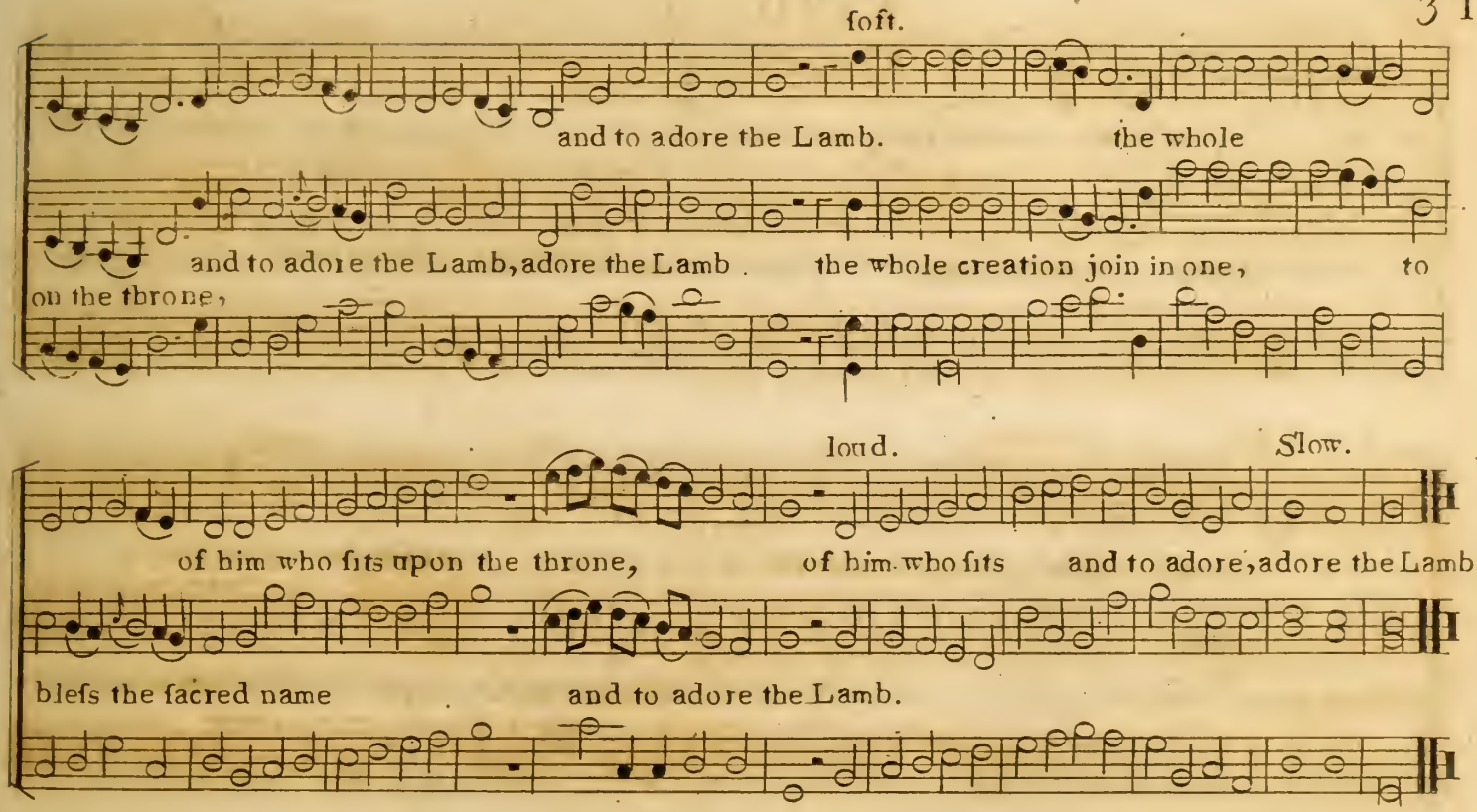

tread, and deluges o'er flow
my head, and de - - lu - ges o'er flow my head.
and
and
tread, I tread, and
Cheerful. Air.
Wakefield.
To celebrate thy praiſe, O Lord,
To all the lift'ning world thy works,
I will my heart prepare;
Thy wonderous works declare.

Air. Epſom.


soft.
With angels round the throne are their tongues, But
Come, let us join our cheerful songs Ten thouſand thouſand are their tongues,
:S: loud.
ten thouſand thouſand are their tongues,
:S:
all, their joys are one, ten but all their joys are one,
:S:

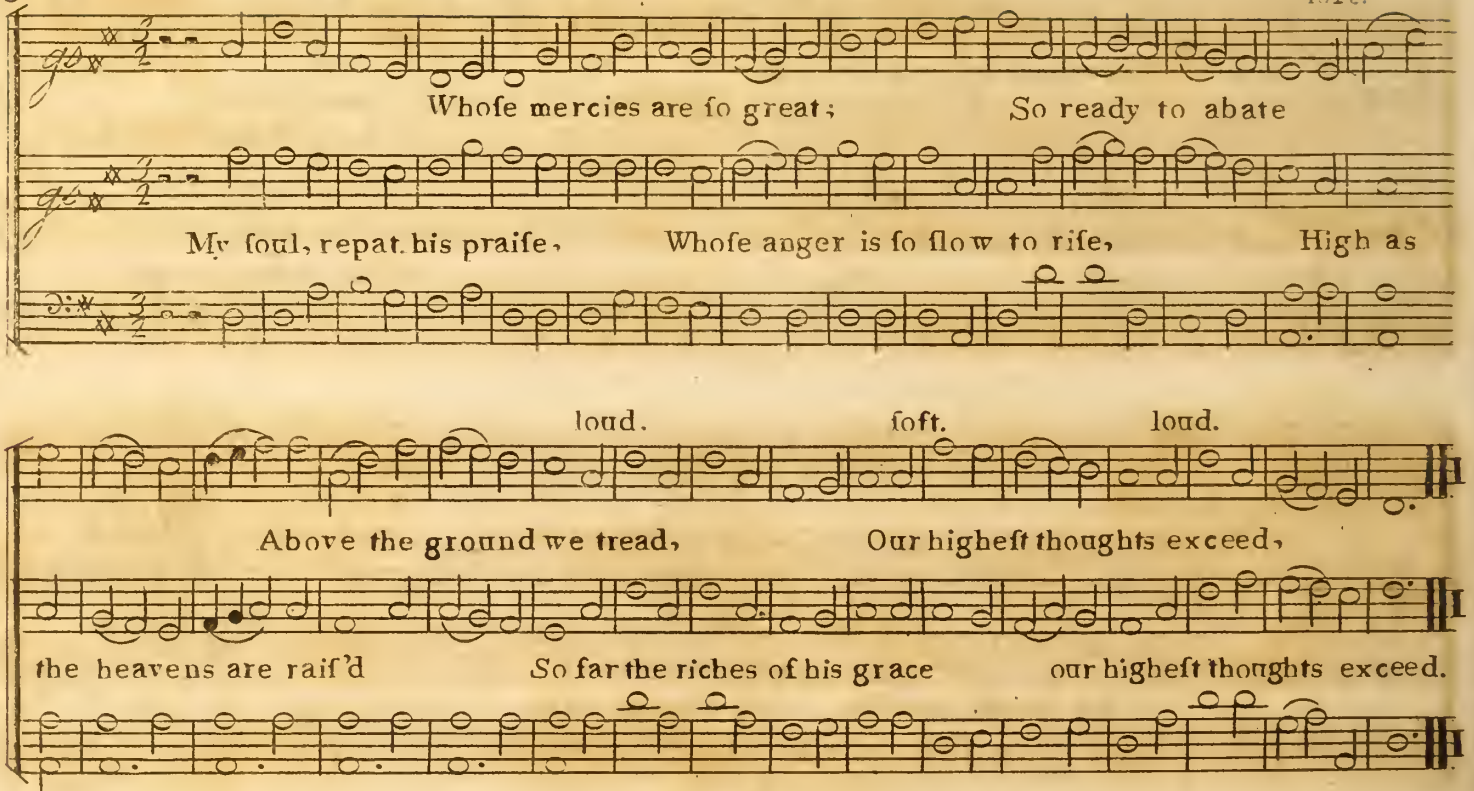

Slow and loud.
soft.
Cheerful.
but all their joys are one.
Worthy the Lamb
To be exalted thus!
Worthy the Lamb,
that dy'd, they cry,
Slow and loud.
Moderate.
worthy the Lamb,
For he was slain, was slain for us,
Jesus is worthy
Honor and
our lips reply,
was slain for us!
to ... receive


soft.
power, And blefsings more than we can give, forever thine,
power divine: and blefsings more Be, Lord, forever, forever thine,
And blefsings more than we can give,
loud. soft. Moderate.
forever thine The whole creation join in one to blefs the facred name
forever thine To blefs the facred name, Of him who fits up-


soft.
and to adore the Lamb.
the whole
and to adore the Lamb, adore the Lamb
the whole creation join in one,
to
on the throne,
loud.
Slow.
of him who sits upon the throne,
of him who sits
and to adore, adore the Lamb.
bless the sacred name
and to adore the Lamb.

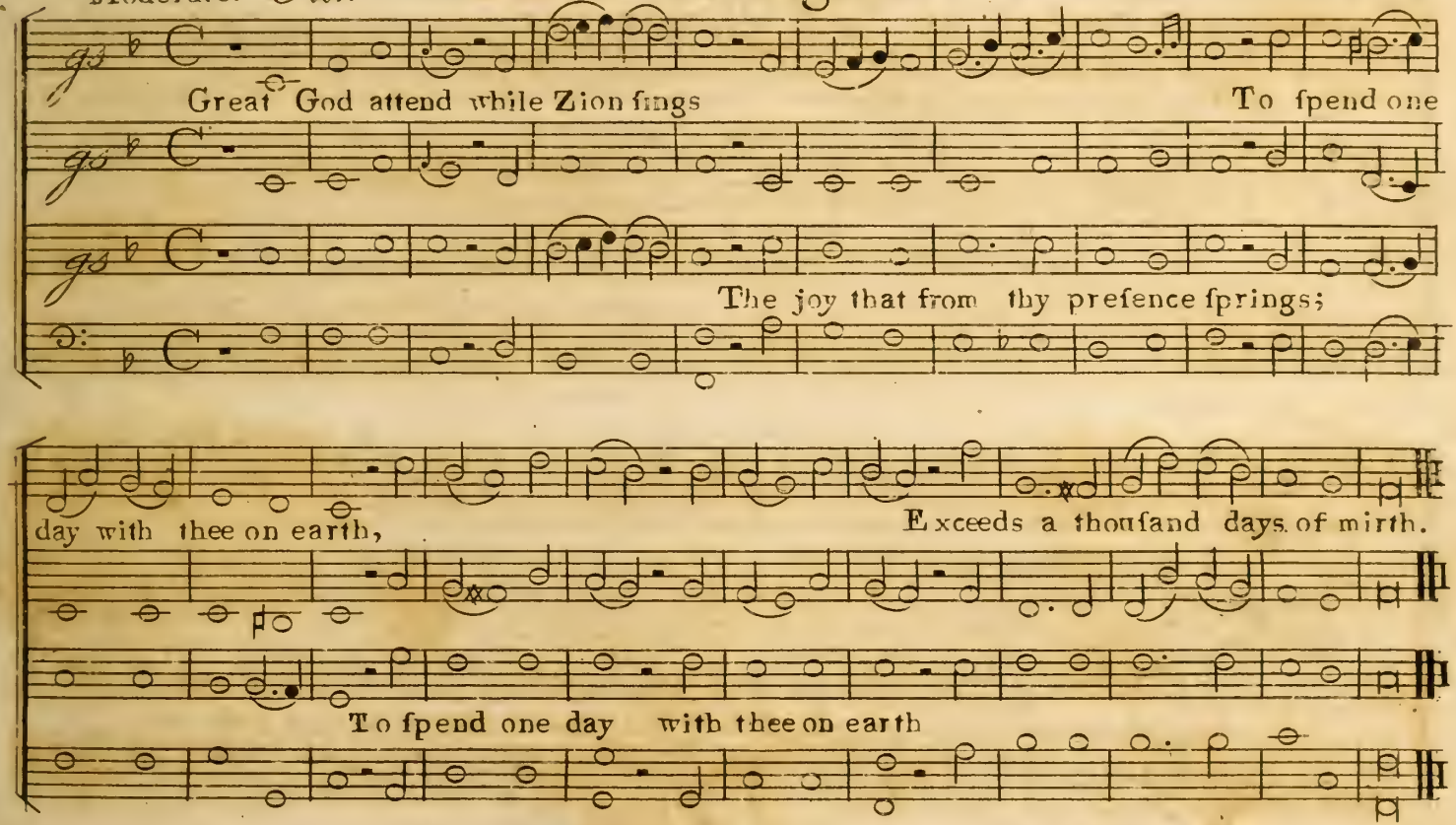
32 Cheerful. *Air.*

Pelham.



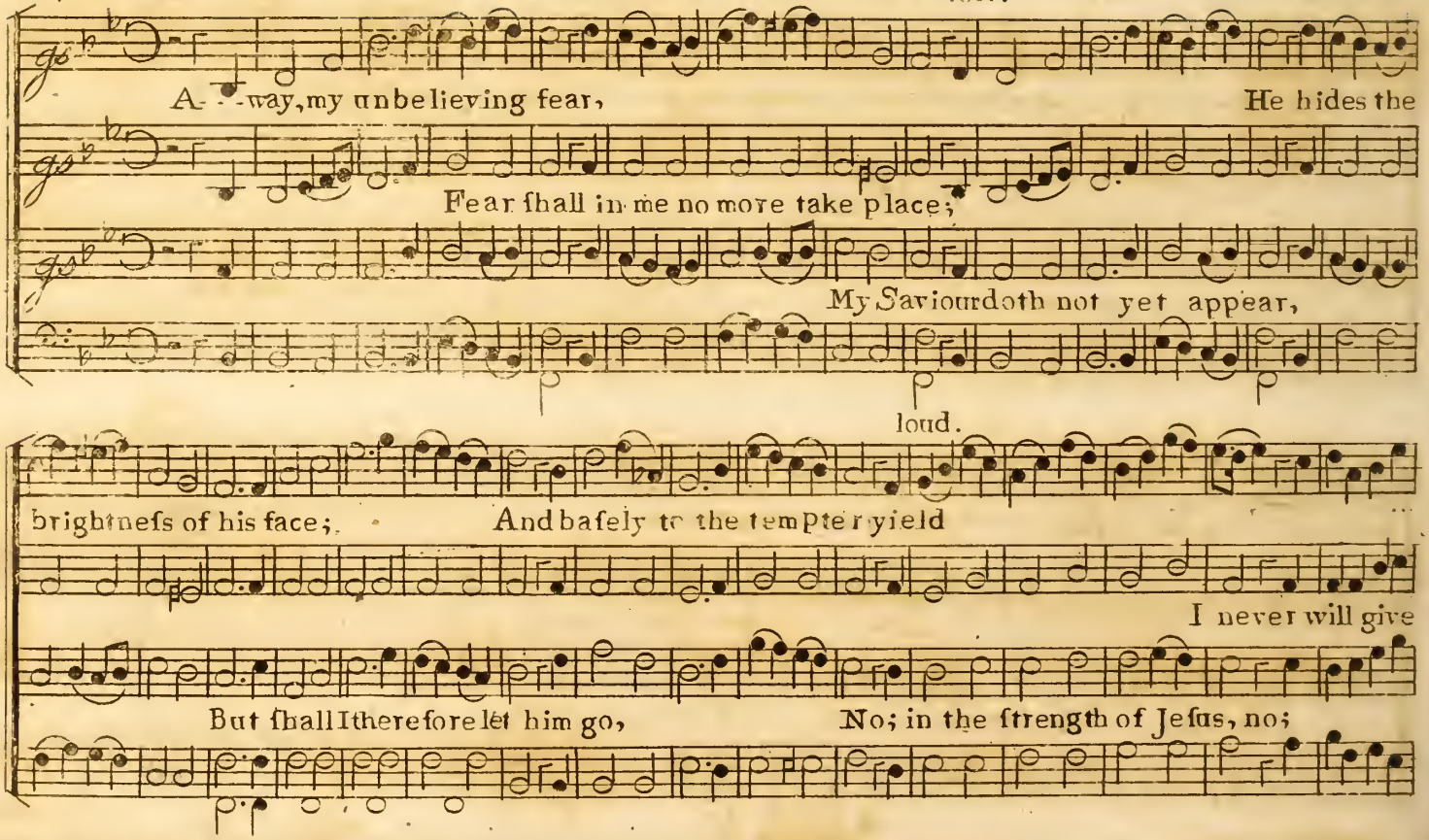
Moderate. *Air.*
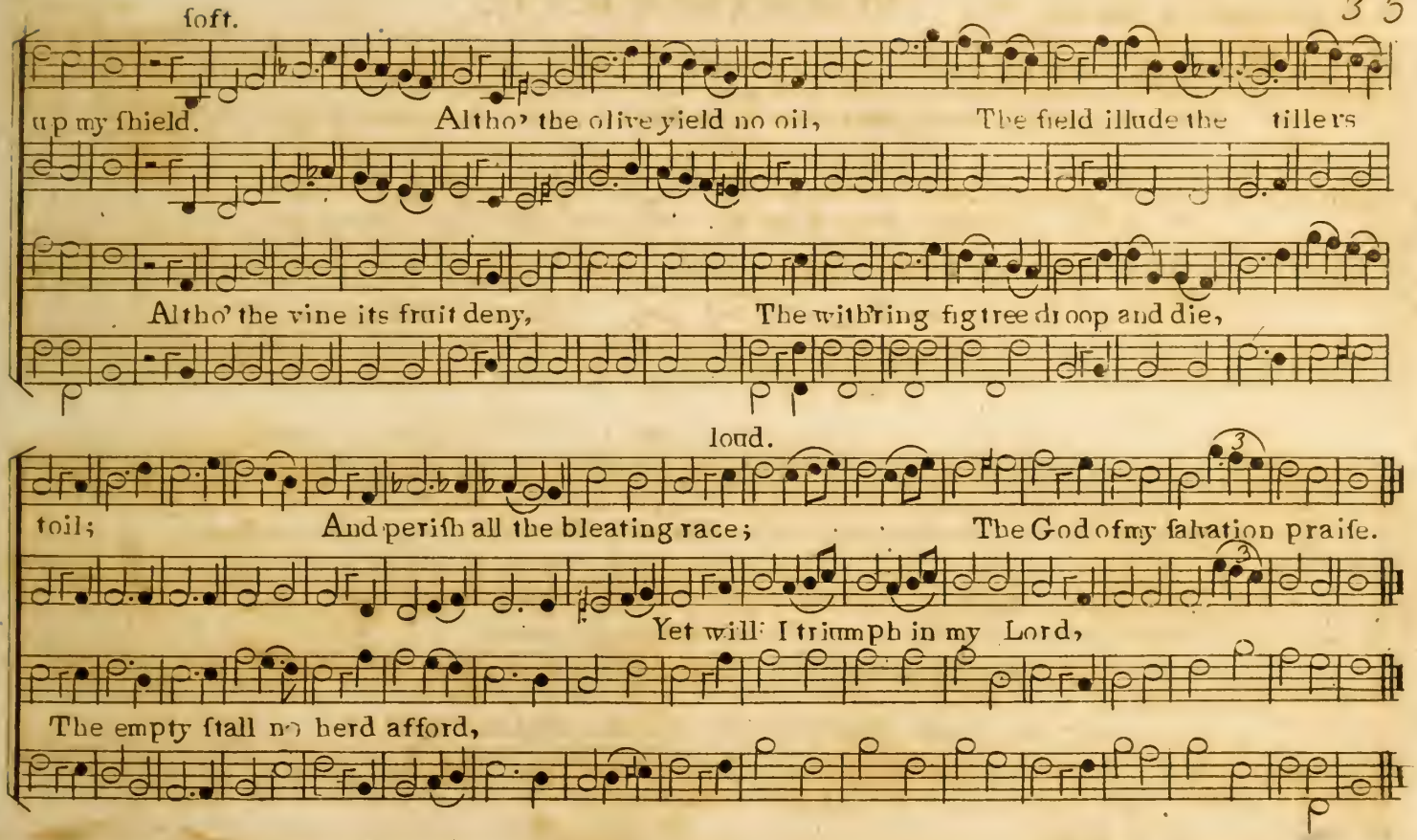
Mecklenburg.



Moderate. *Air.*

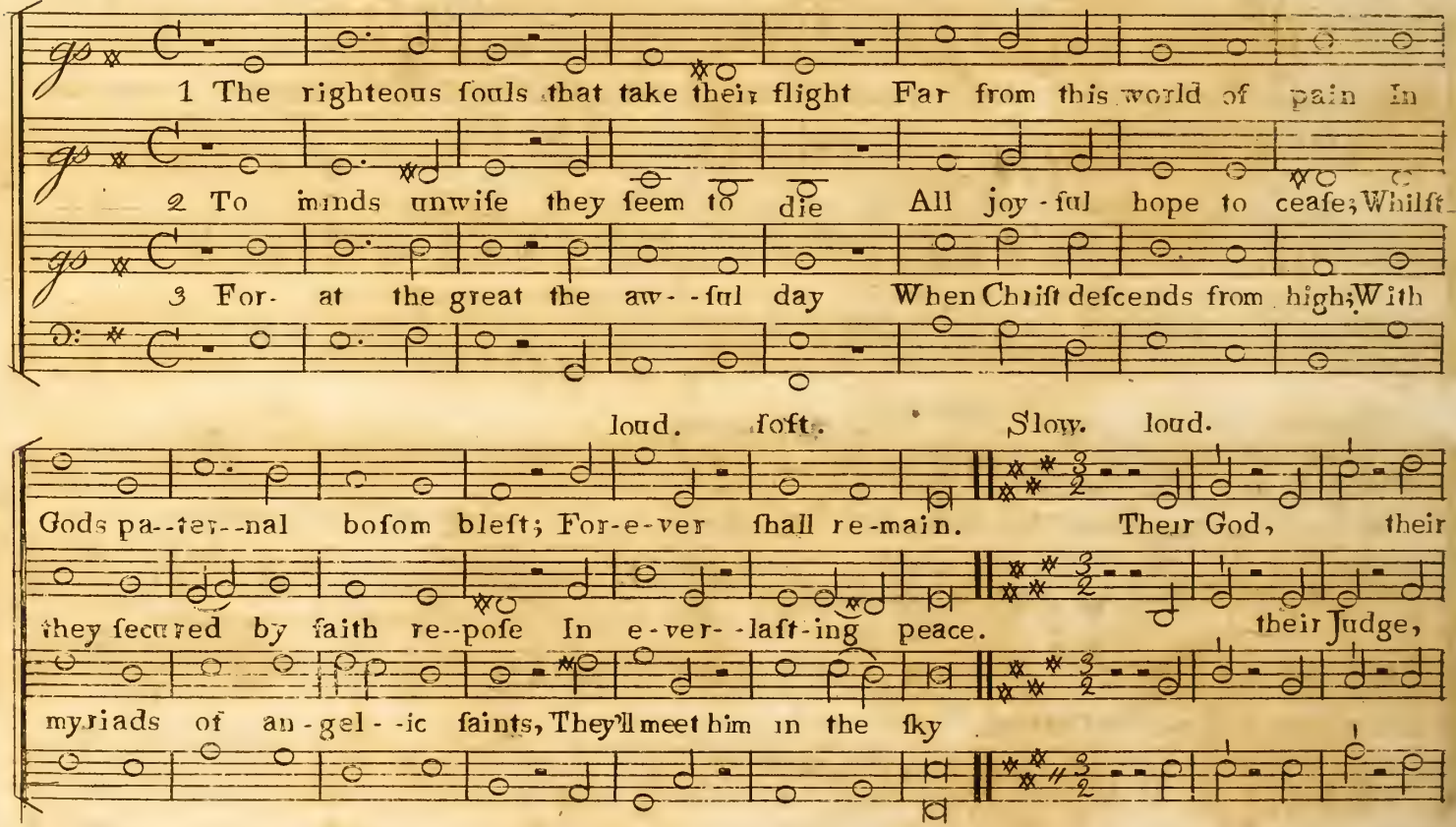
Habakkuk.




ſoft.
up my ſhield.
Altho' the olive yield no oil,
The field illude the tillers
Altho' the vine its fruit deny,
The withring fig tree droop and die,
loud.
toil;
And periſh all the bleating race;
The God of my ſalvation praiſe.
Yet will I triumph in my Lord,
The empty ſtall no herd afford,

36 Slow. ſoft. *Air.*

Funeral Piece.



diminish. loud.

mighty Lord shall pour grace; And call them e-ver to behold The brightness of his face.

redeeming

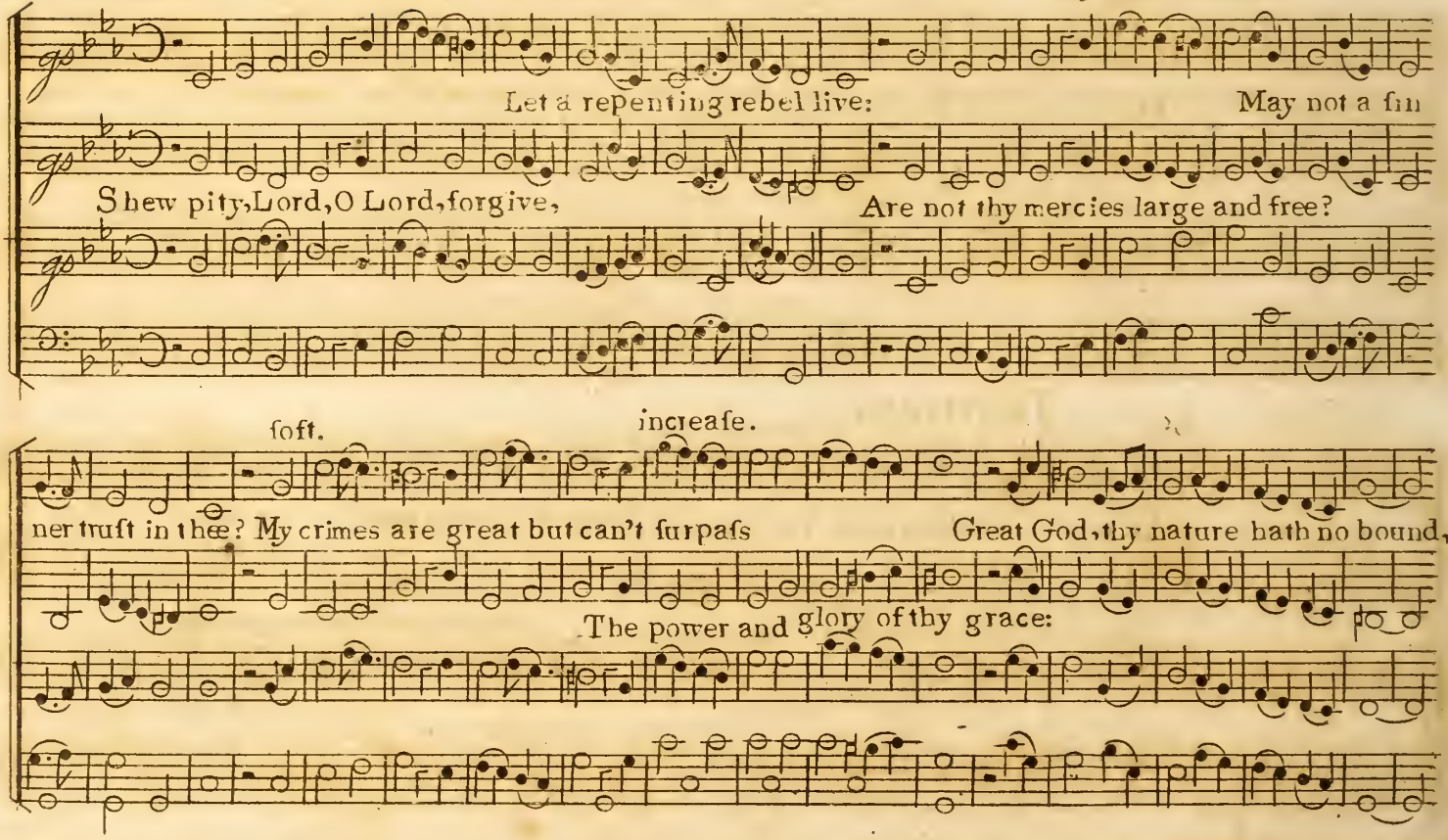
Cheerful. *Air.*

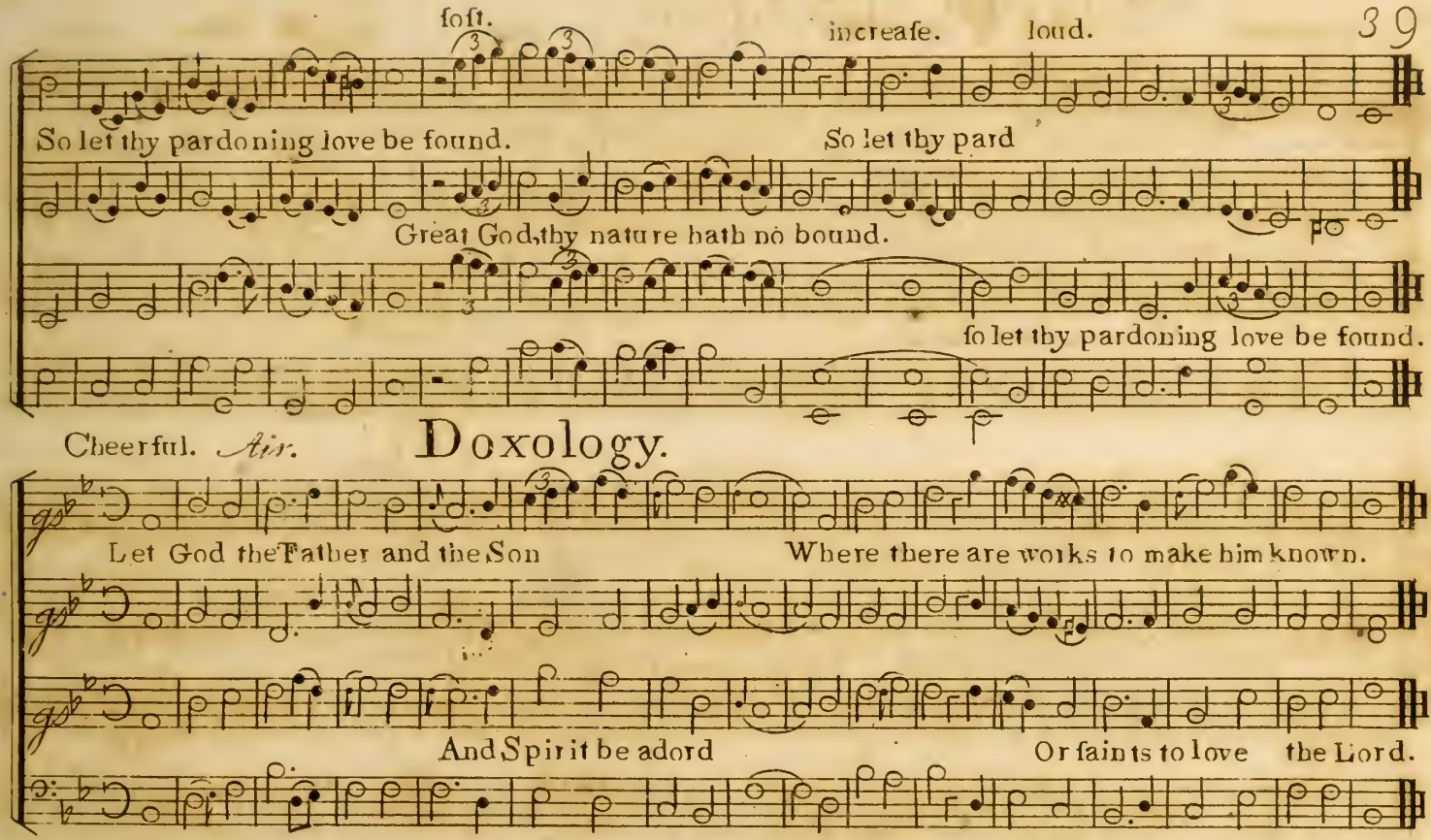
Durham.

O Lord, our Lord, how wondrous great The glories of thy heavenly state let men

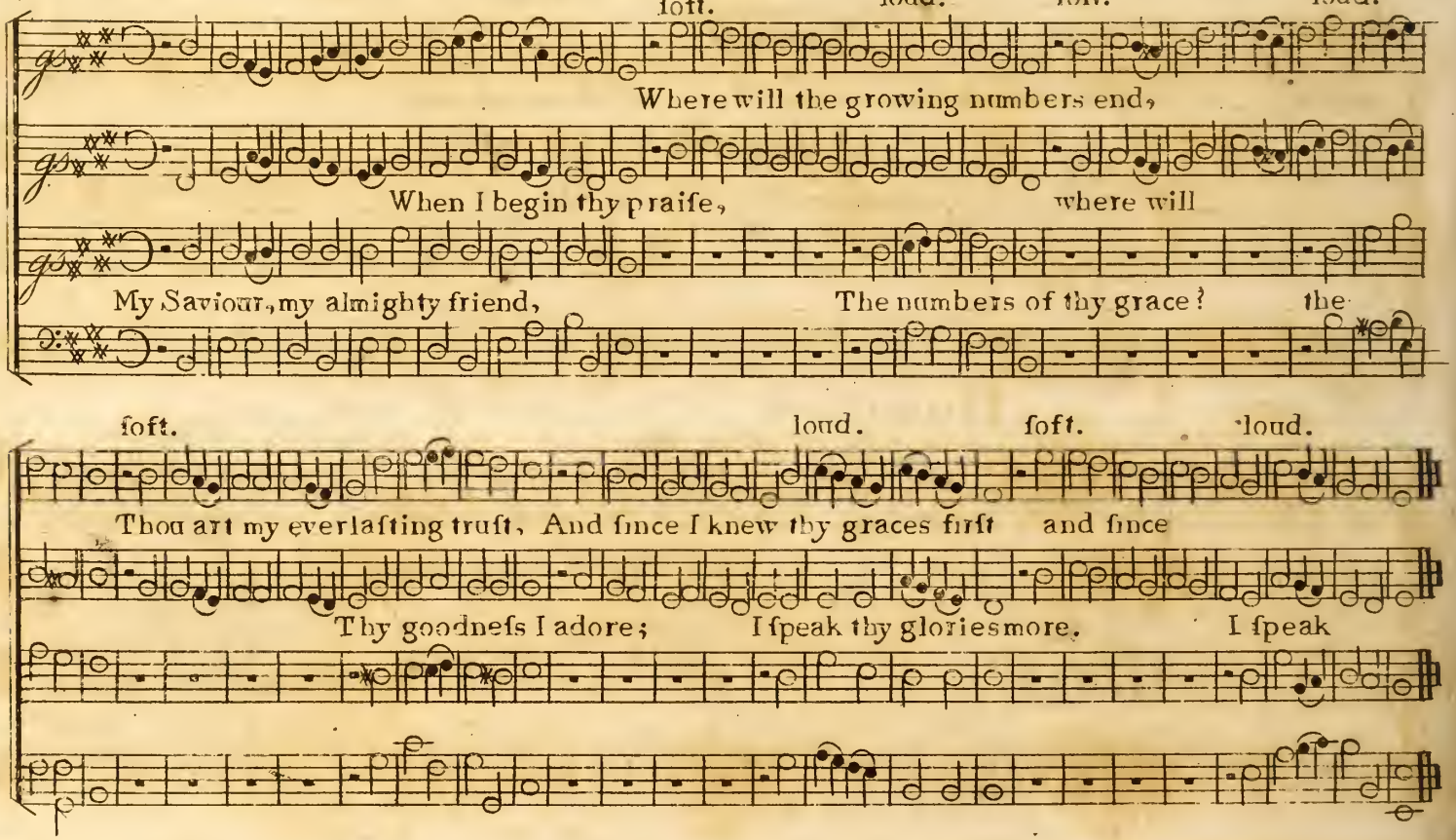
Is thine exalted name! Let men and babes proclaim,

38 Moderate. *Air.* # Plainfield. By Mr. Gillet.



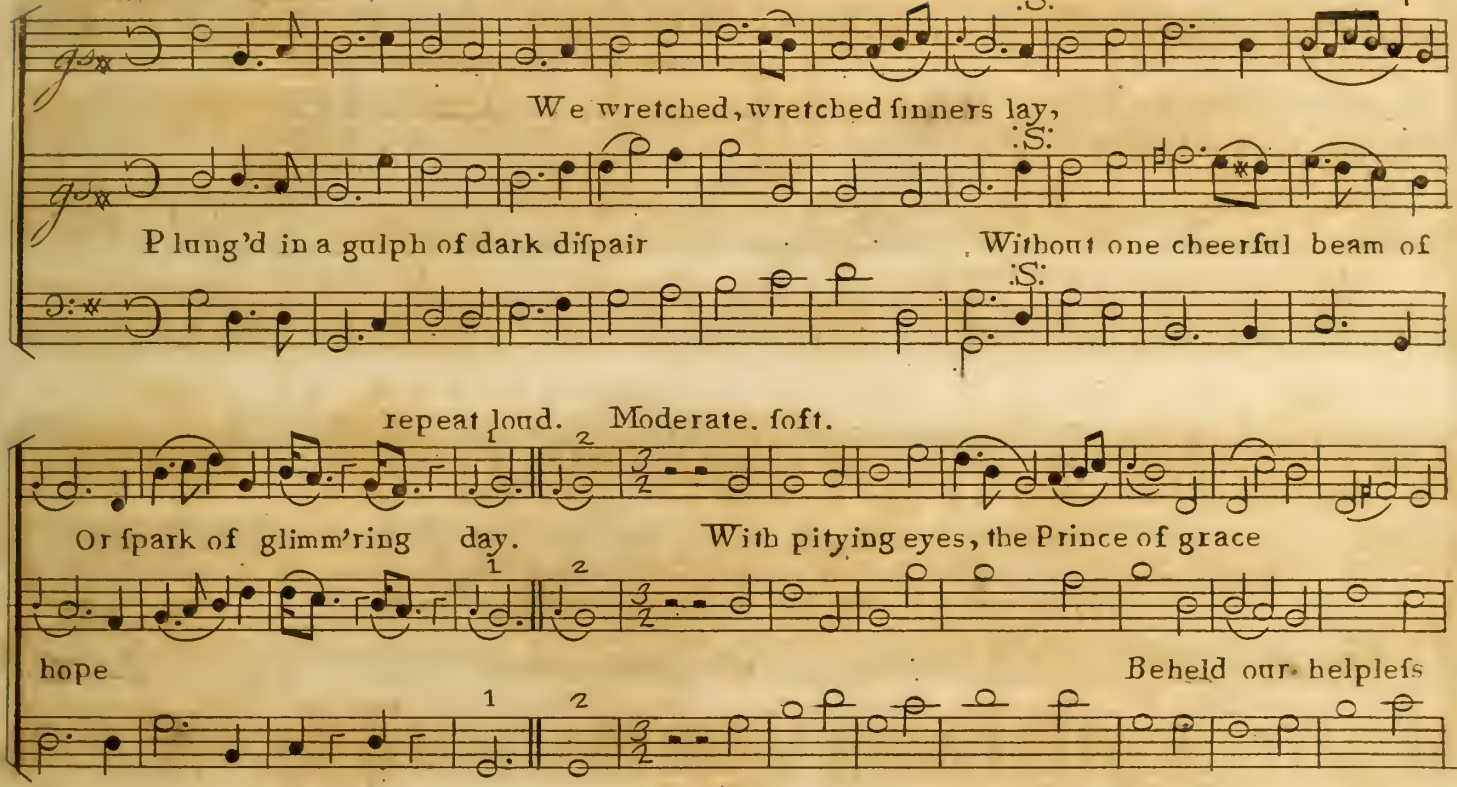

foft.
increafe.
loud.
So let thy pardoning love be found.
So let thy pard
Great God, thy nature hath no bound.
fo let thy pardoning love be found.
Cheerful. Air.
Doxology.
Let God the Father and the Son
Where there are works to make him known.
And Spirit be adord
Or faints to love the Lord.

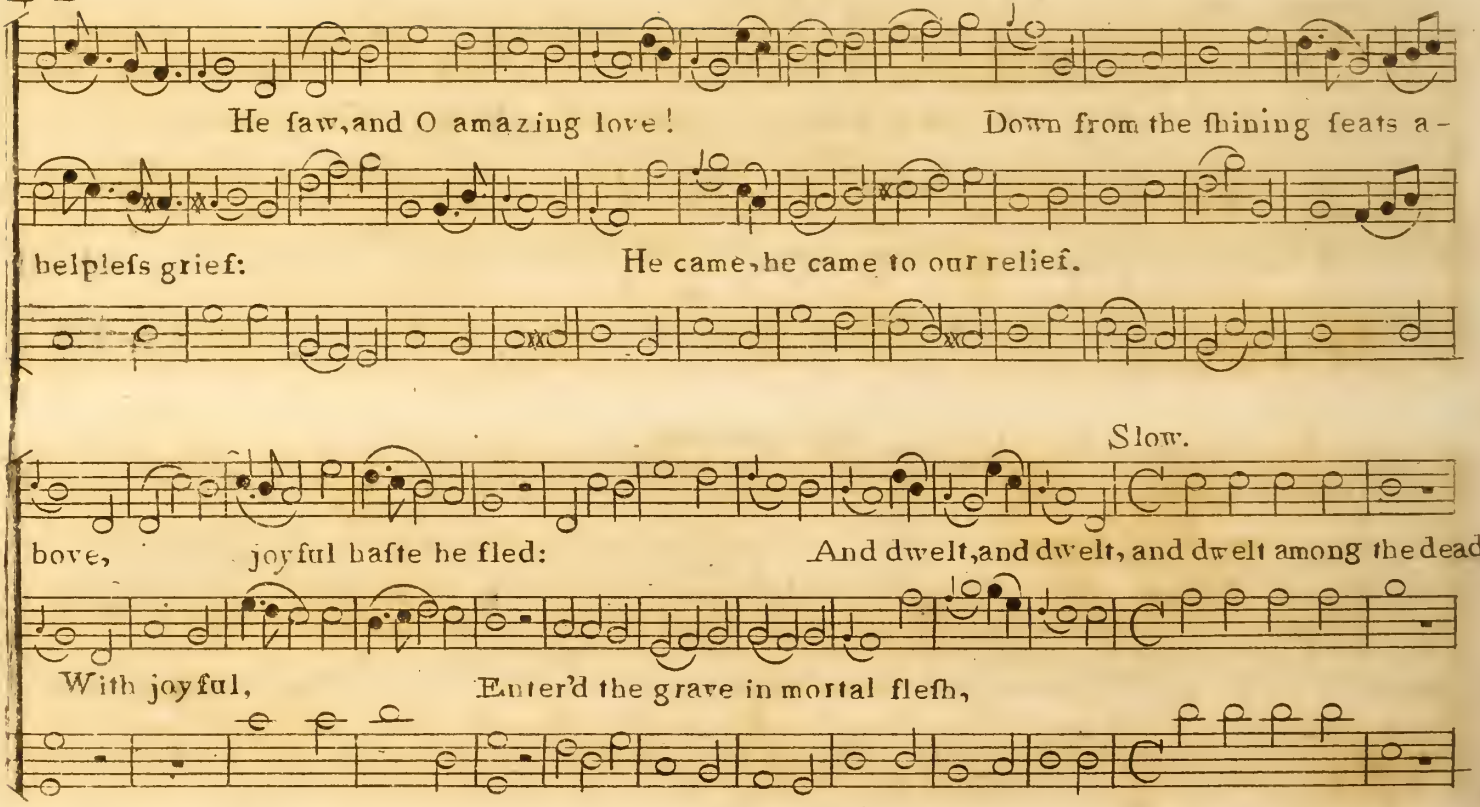
Brabrook.


ſoft.
loud.
ſoft.
loud.
Where will the growing numbers end,
When I begin thy praiſe, where will
My Saviour, my almighty friend, The numbers of thy grace? the
ſoft.
loud.
ſoft.
loud.
Thou art my everlaſting truſt, And ſince I knew thy graces firſt and ſince
Thy goodneſs I adore; I ſpeak thy gloriesmore. I ſpeak

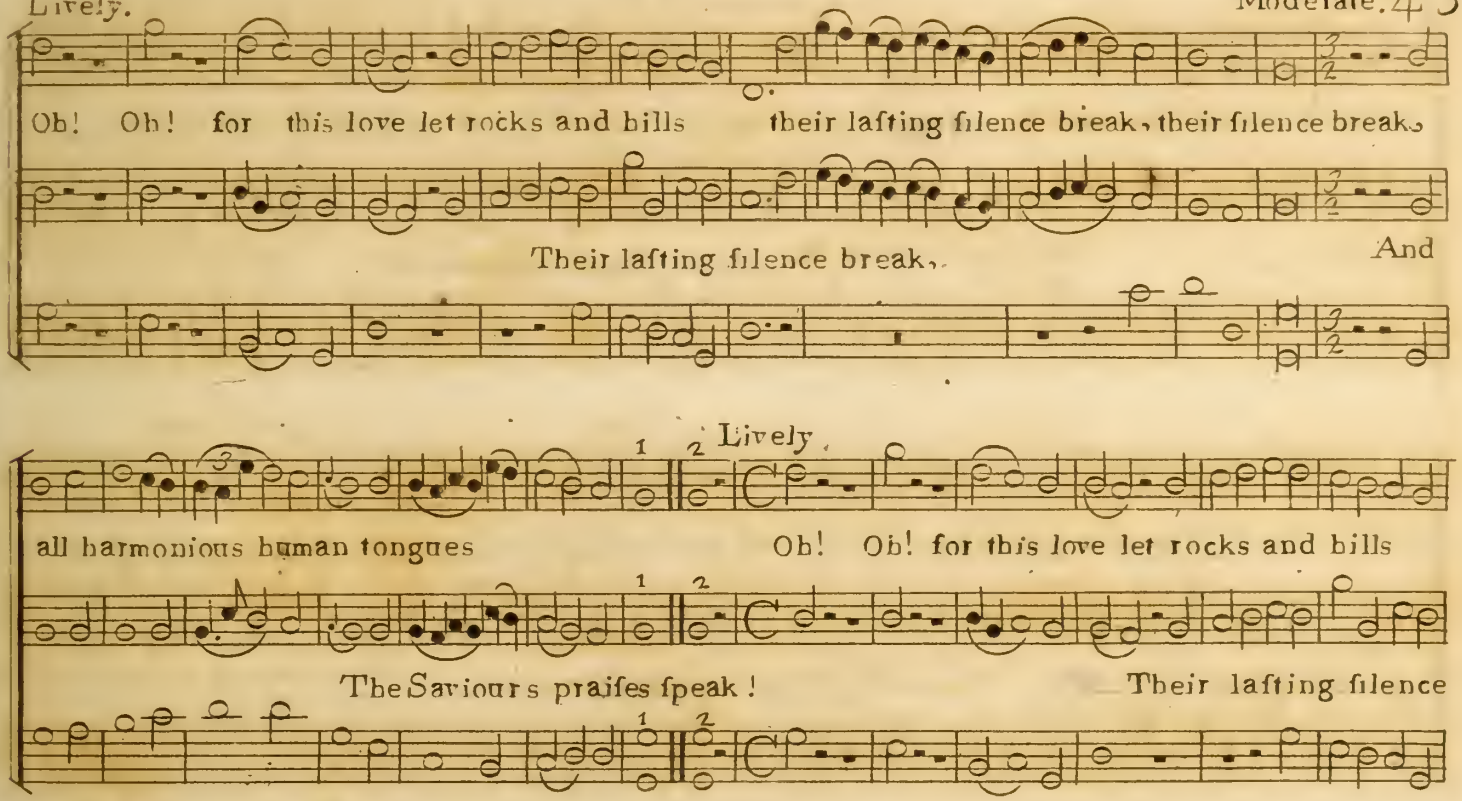
Greenwich.

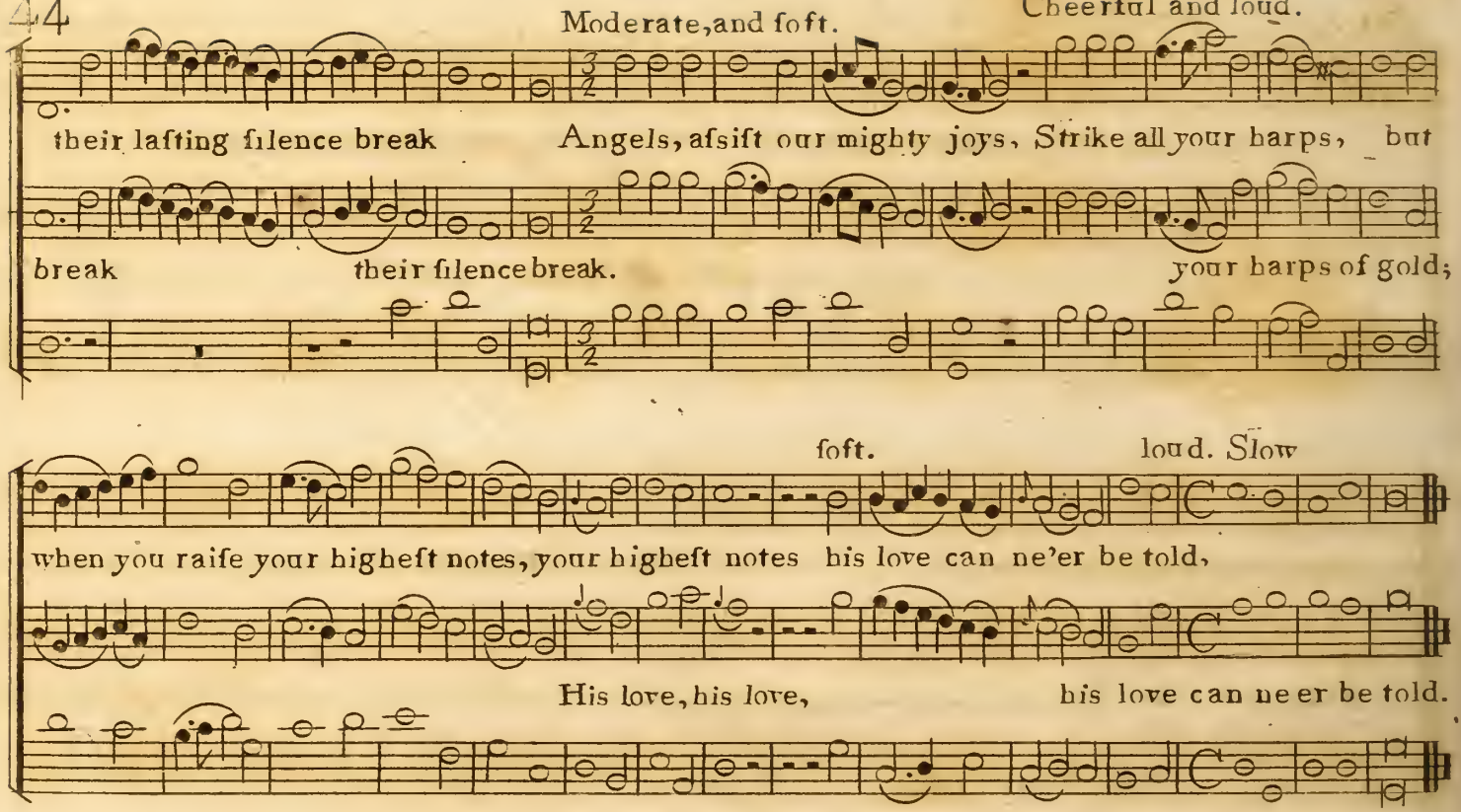
Moderate. ſoft.




He saw, and O amazing love!
Down from the shining seats a-
helpless grief:
He came, he came to our relief.
Slow.
bove,
joyful haste he fled:
And dwelt, and dwelt, and dwelt among the dead.
With joyful,
Enter'd the grave in mortal flesh,

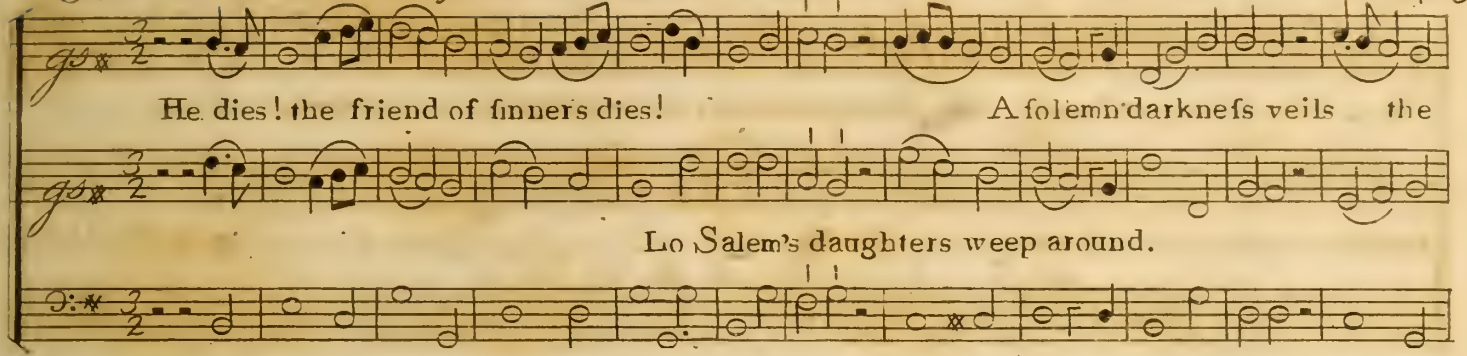
Lively.


Oh! Oh! for this love let rocks and hills their lasting silence break, their silence break,
Their lasting silence break,
And
Lively.
all harmonious human tongues
Oh! Oh! for this love let rocks and hills
The Saviours praises speak!
Their lasting silence

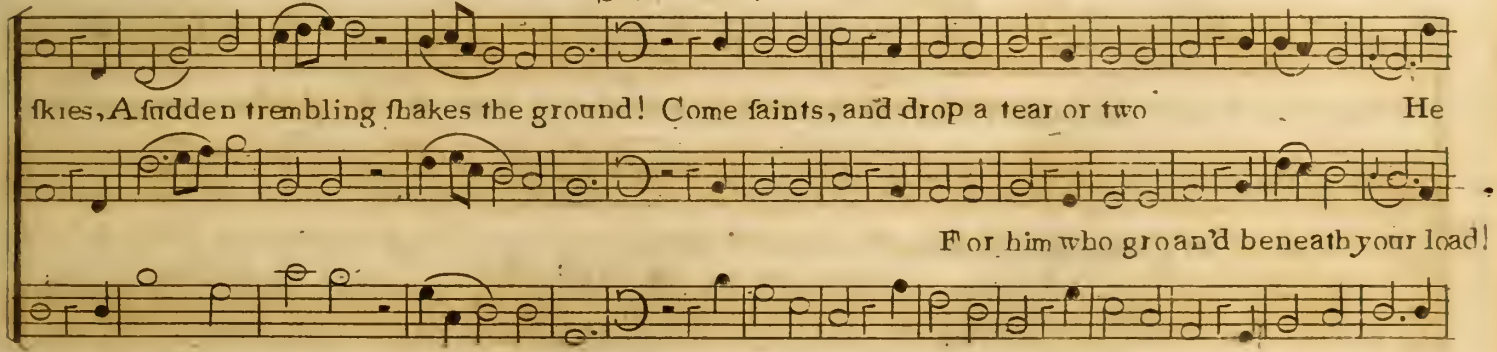

Moderate, and soft.
Cheerful and loud.
their lasting silence break
Angels, assist our mighty joys, Strike all your harps, but
break
their silence break.
your harps of gold;
soft.
loud. Slow
when you raise your highest notes, your highest notes his love can ne'er be told,
His love, his love,
his love can ne'er be told.

Easter.

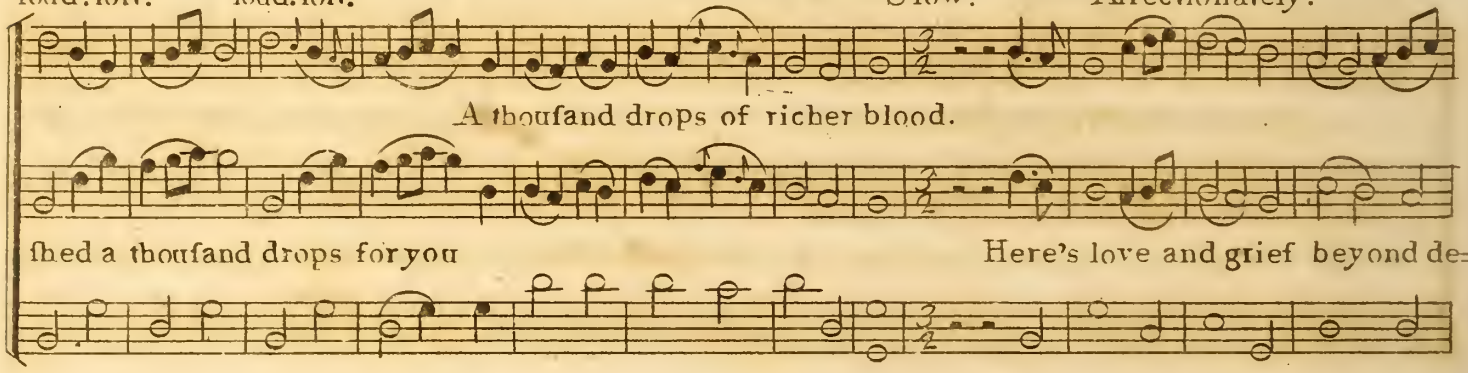
Slow. Affectionately.



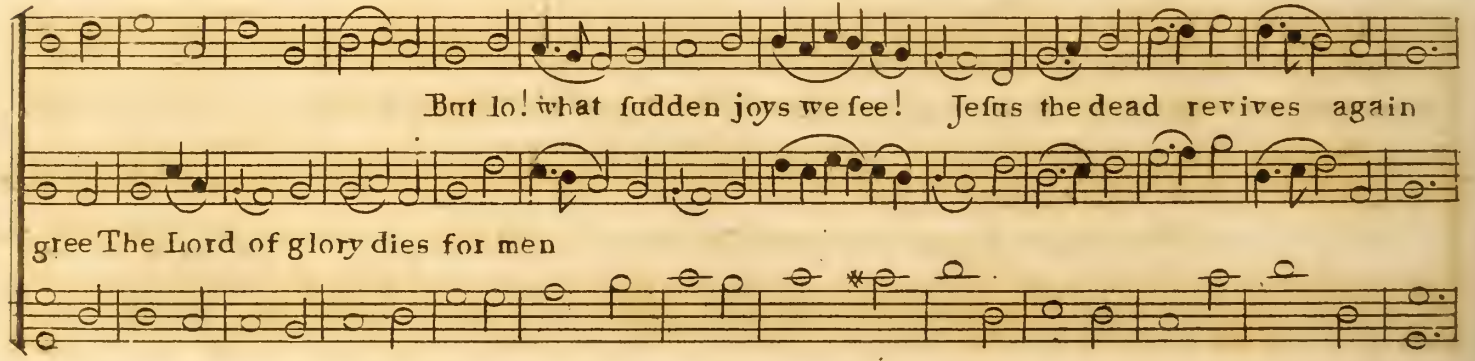
Slow. ſoft.



loud. soft. loud. soft. Slow. Affectionately.



Moderate.



Lively.

The riſing God forſakes the tomb! And ſhout him

In vain the tomb forbids his riſe! Cherubic legions guard him home,
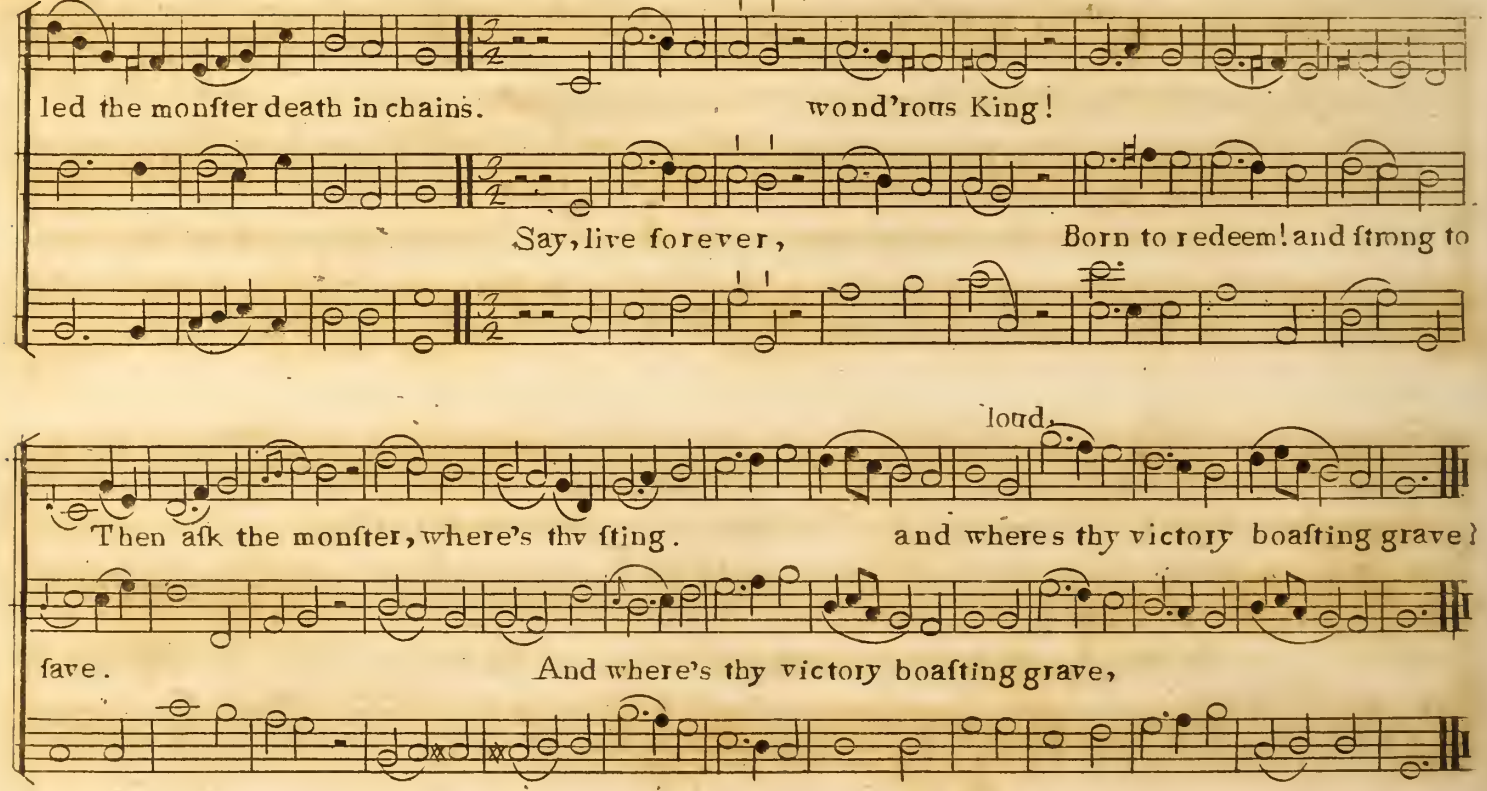
ſoft. S

welcome to the ſkies! How high our great Deliverer reigns! And

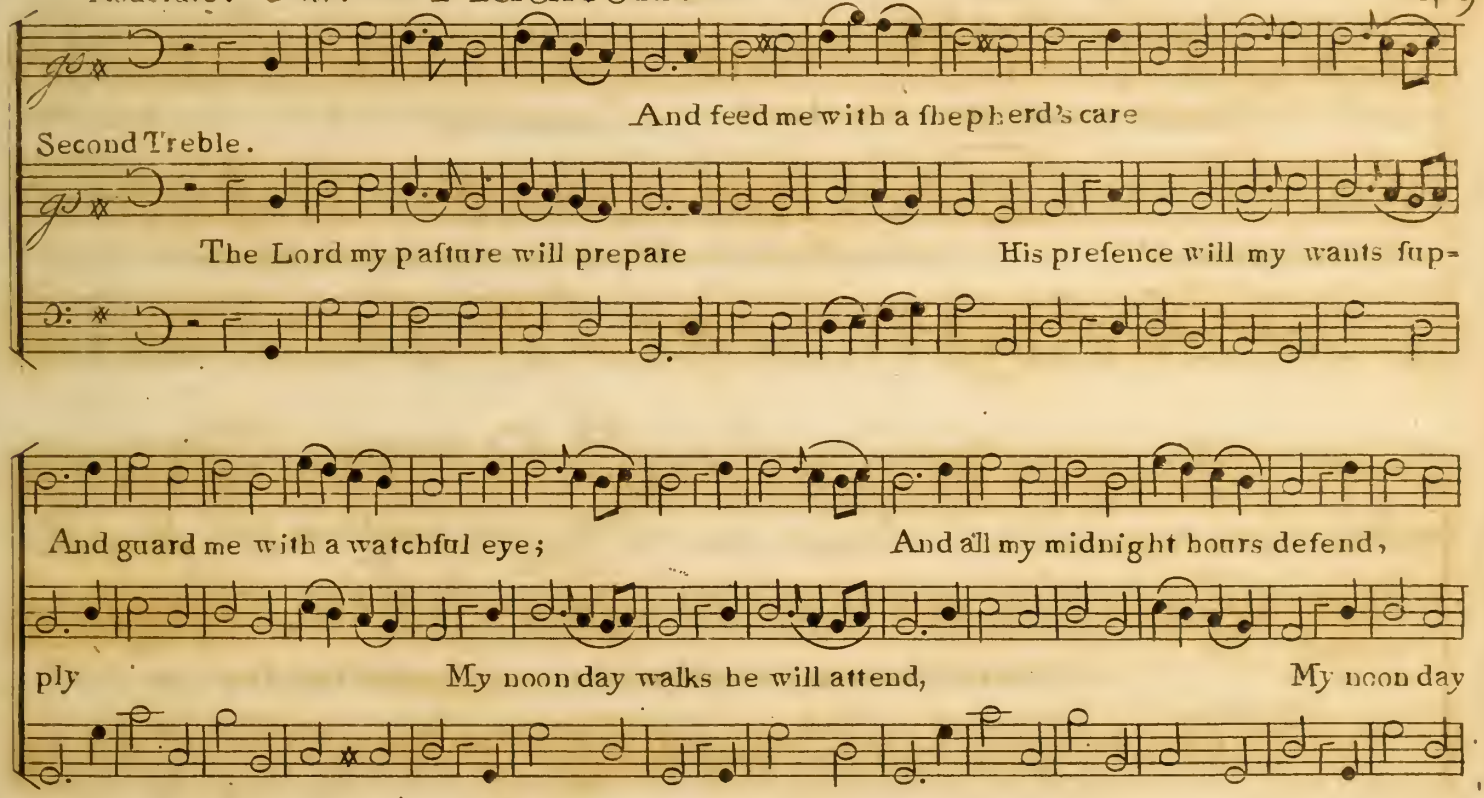
S

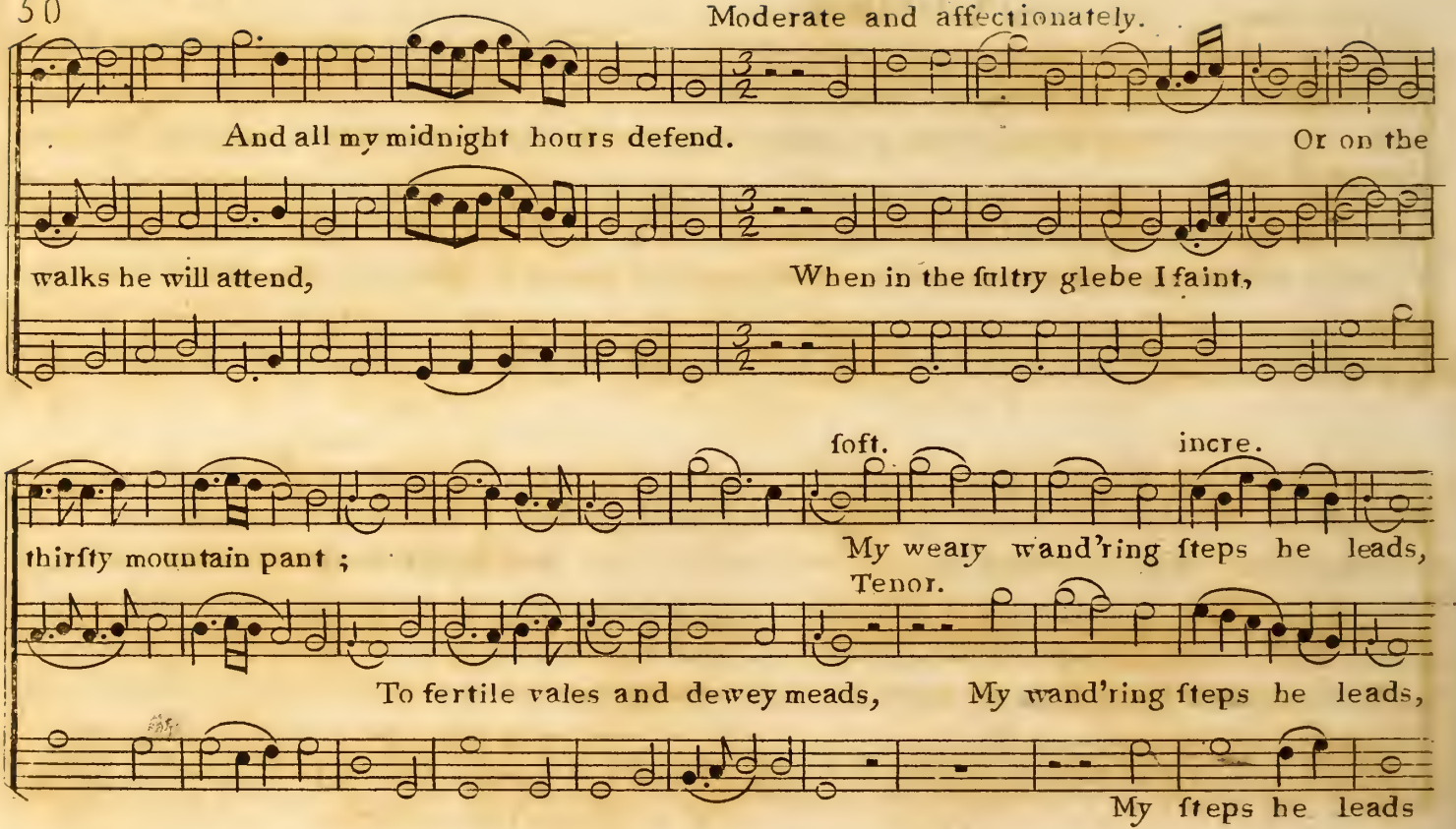
Break off your tears ye ſaints! and tell Sing how he ſpoil'd the hoſts of hell,
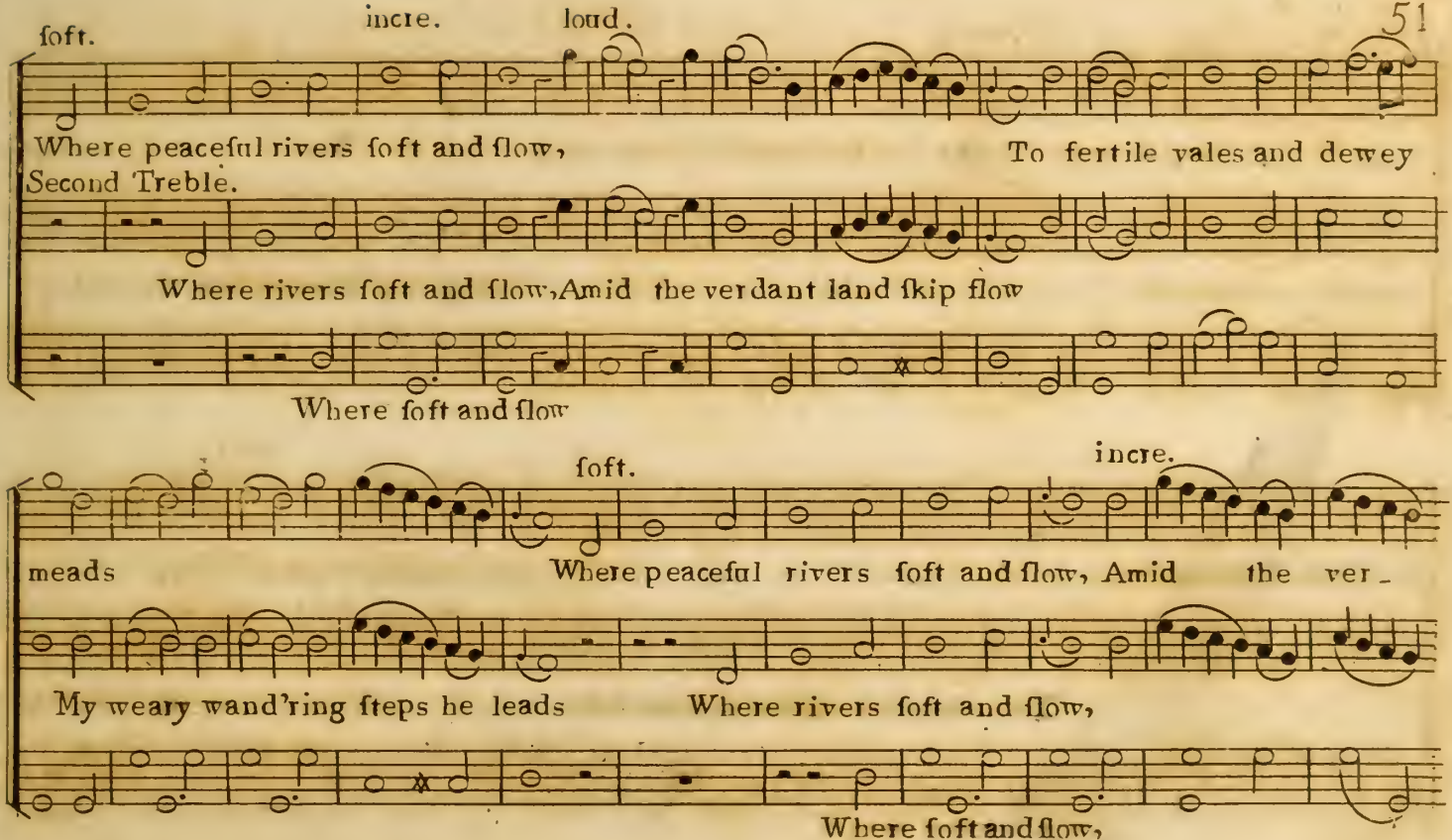
repeat loud. Cheerful. ſoft.
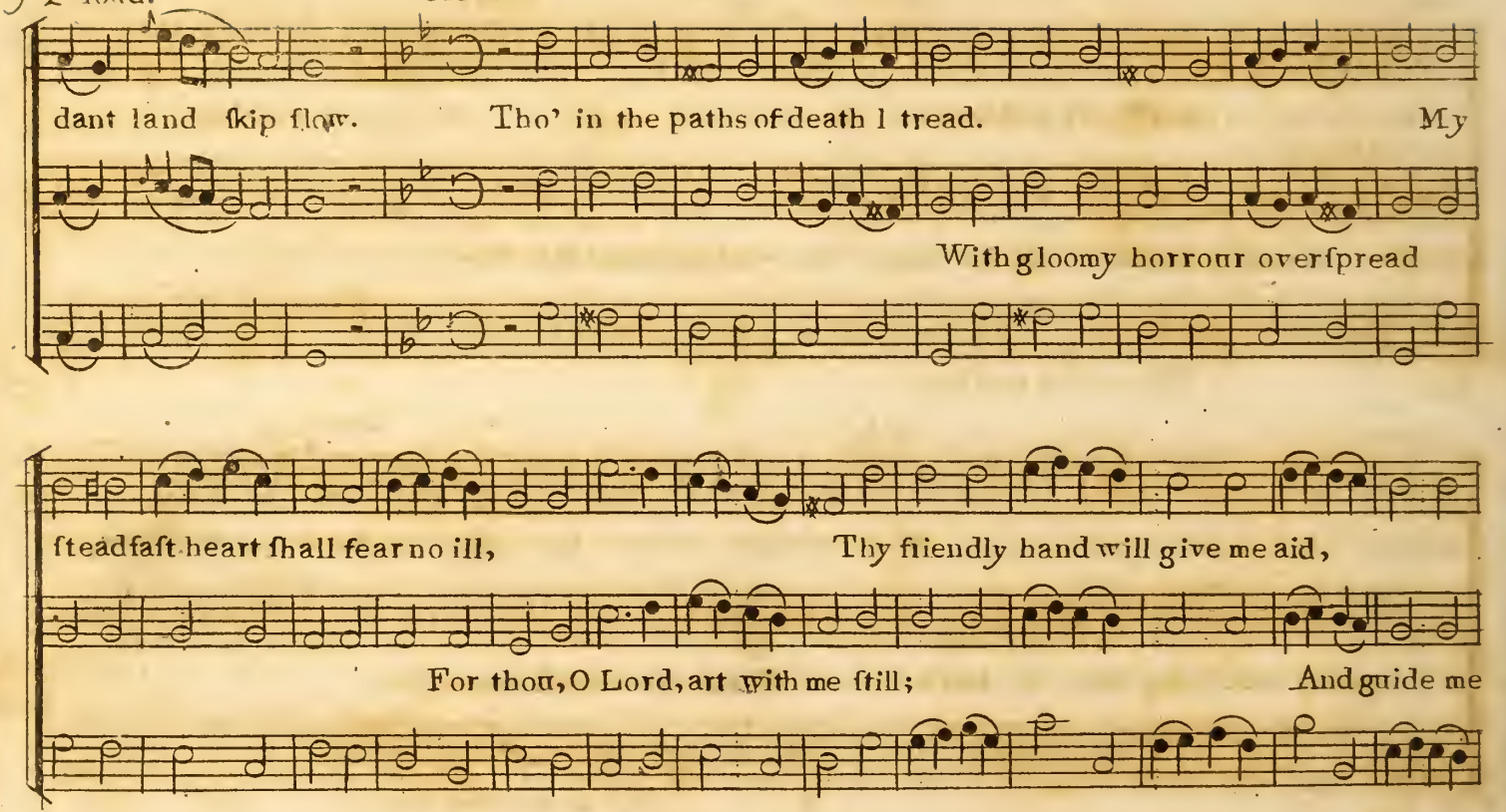


Moderate. Air. # Addiſon.

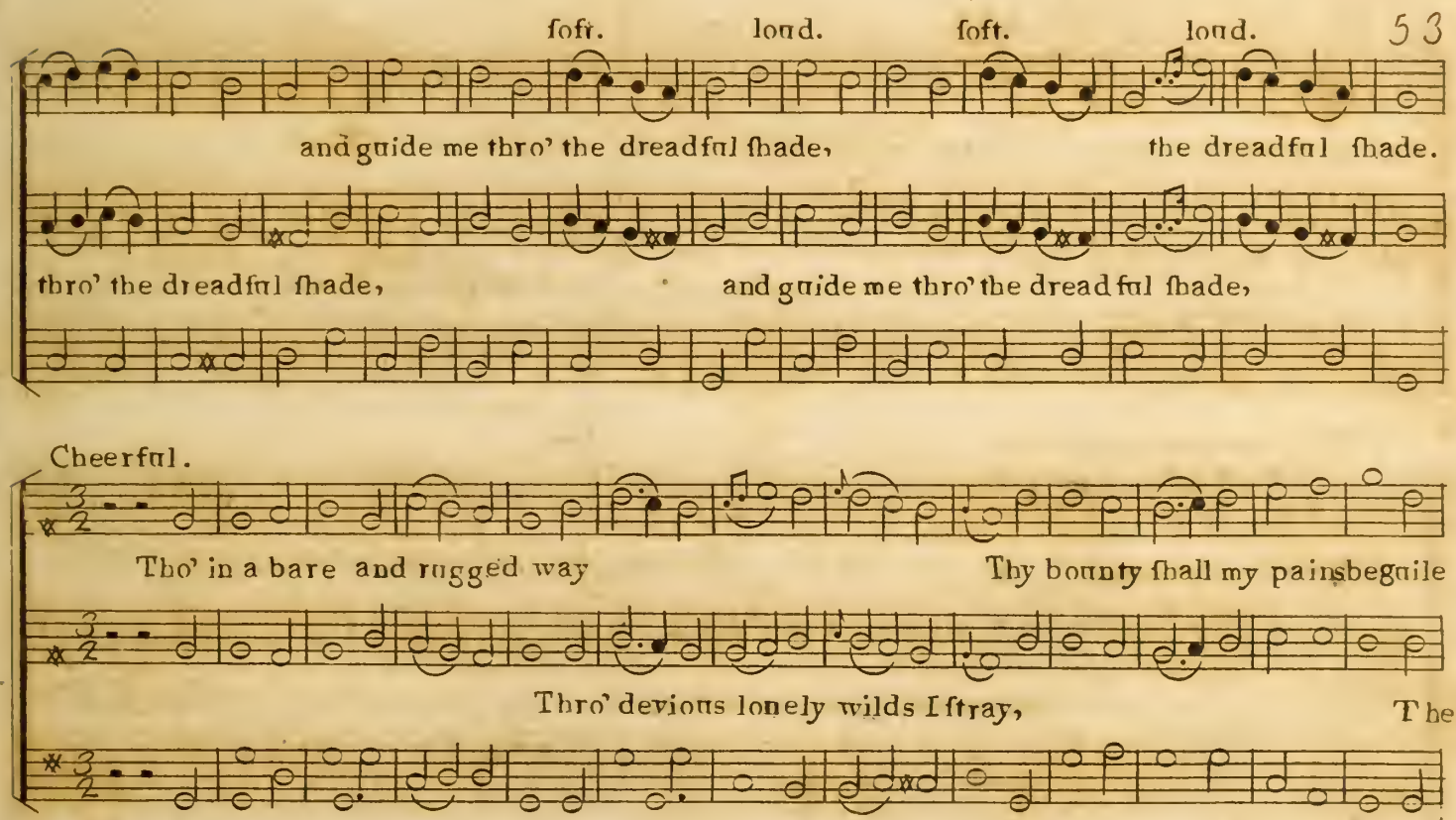


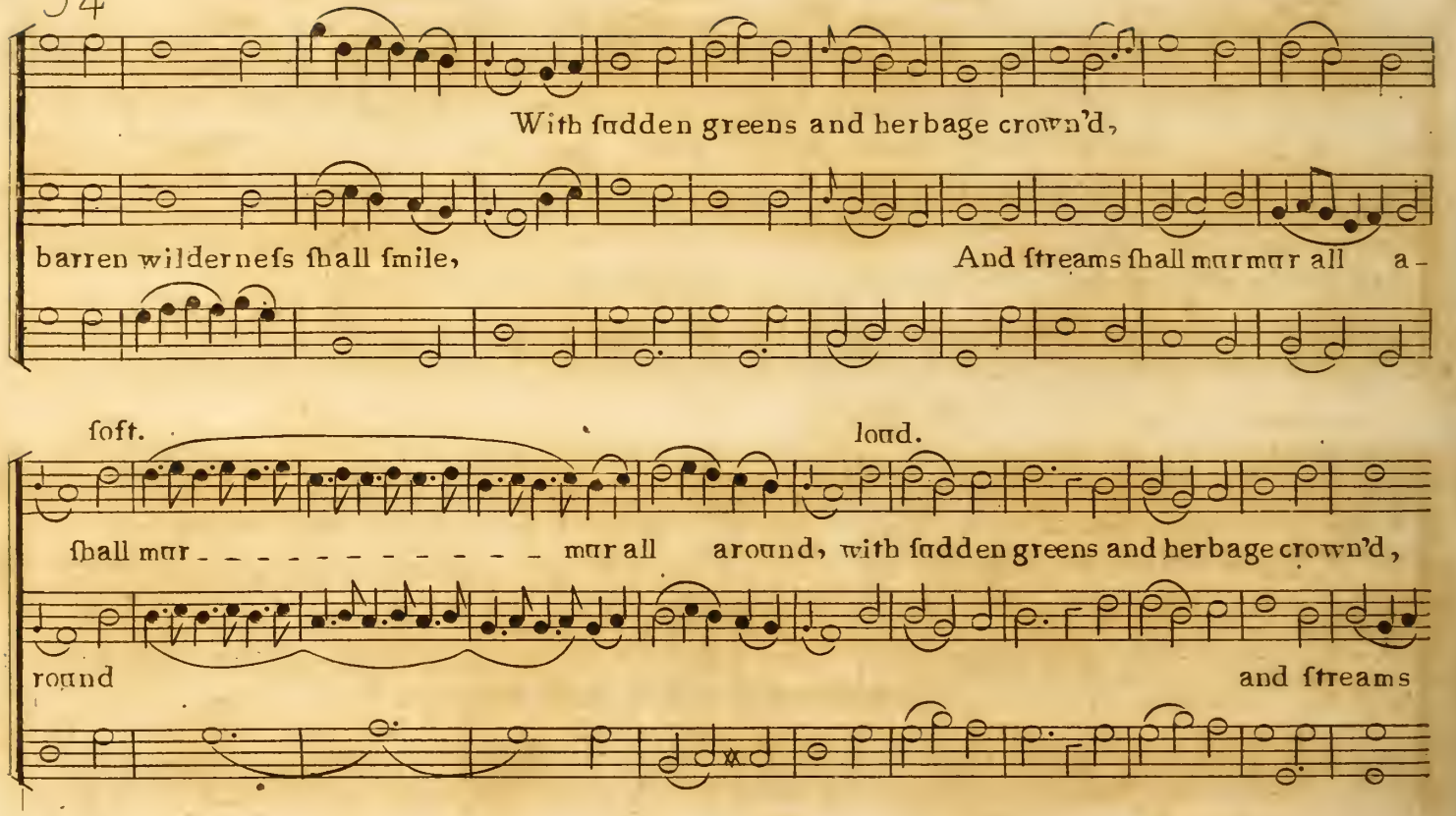

Moderate and affectionately.
And all my midnight hours defend.
Or on the
walks he will attend,
When in the ſultry glebe I faint,
ſoft.
incre.
thirſty mountain pant ;
My weary wand'ring ſteps he leads,
Tenor.
To fertile vales and dewey meads,
My wand'ring ſteps he leads,
My ſteps he leads

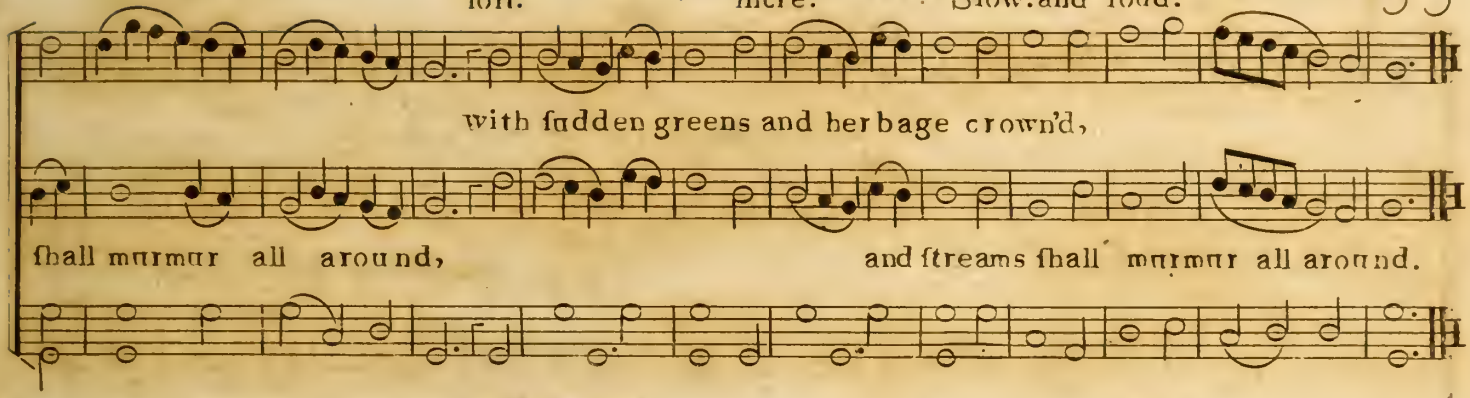

foft.
incre.
loud.
Where peaceful rivers foft and flow,
To fertile vales and dewey
Second Treble.
Where rivers foft and flow, Amid the verdant land ſkip flow
Where foft and flow
foft.
incre.
meads
Where peaceful rivers foft and flow, Amid the ver-
My weary wand'ring ſteps he leads
Where rivers foft and flow,
Where foft and flow,

loud. Slow.


dant land ſkip flow. Tho' in the paths of death I tread. My
With gloomy horrour overſpread
ſteadfaſt heart ſhall fear no ill, Thy friendly hand will give me aid,
For thou, O Lord, art with me ſtill; And guide me

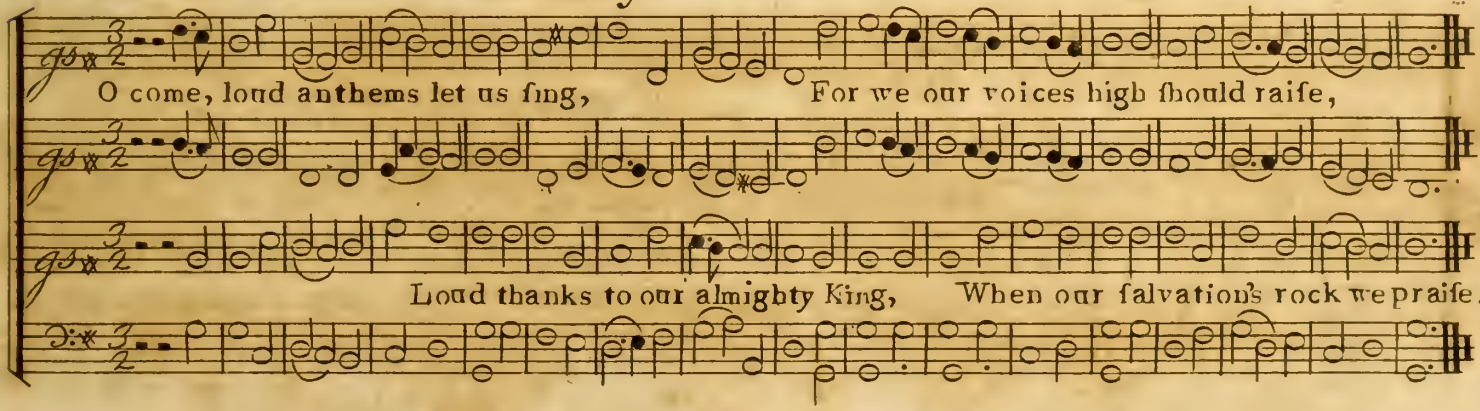

foft. loud. foft. loud.
and guide me thro' the dreadful ſhade, the dreadful ſhade.
thro' the dreadful ſhade, and guide me thro' the dreadful ſhade,
Cheerful.
Tho' in a bare and rugged way Thy bounty ſhall my pains beguile
Thro' devious lonely wilds I ſtray, The


With ſudden greens and herbage crown'd,
barren wilderneſs ſhall ſmile,
And ſtreams ſhall murmur all a-
ſoft.
loud.
ſhall mur - - - - - - - - - - - mur all around, with ſudden greens and herbage crown'd,
round
and ſtreams

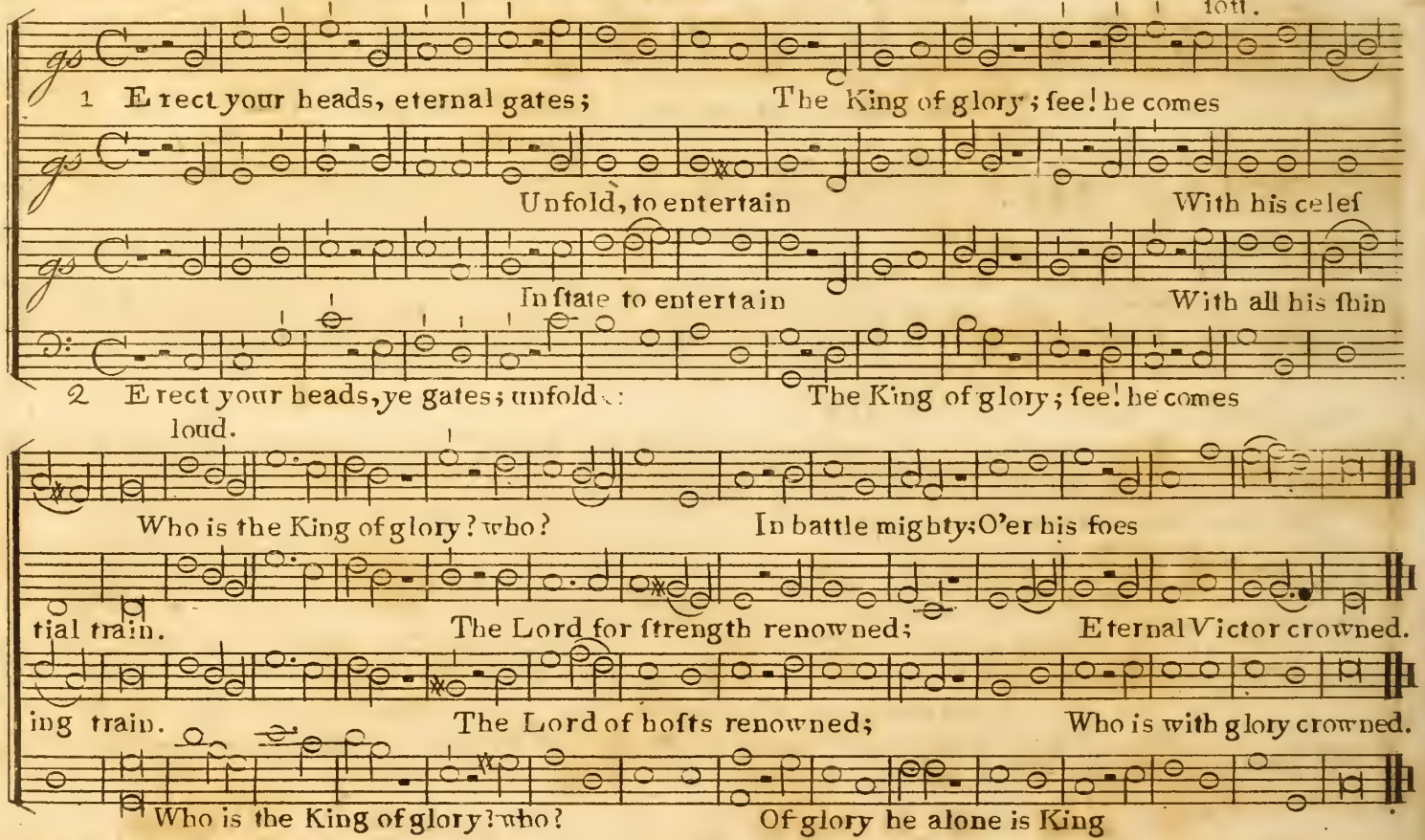


Moderate. *Air.*

Surry.



50 Moderate. *Air.* # Doncaster.



THE

MUSICAL MAGAZINE;

CONTAINING A VARIETY

OF

FAVORITE PIECES.

A

PERIODICAL PUBLICATION.

By ANDREW LAW, A. M.

NUMBER FIRST.

PRINTED By WILLIAM LAW. *CHESHIRE,* A. D. 1792.

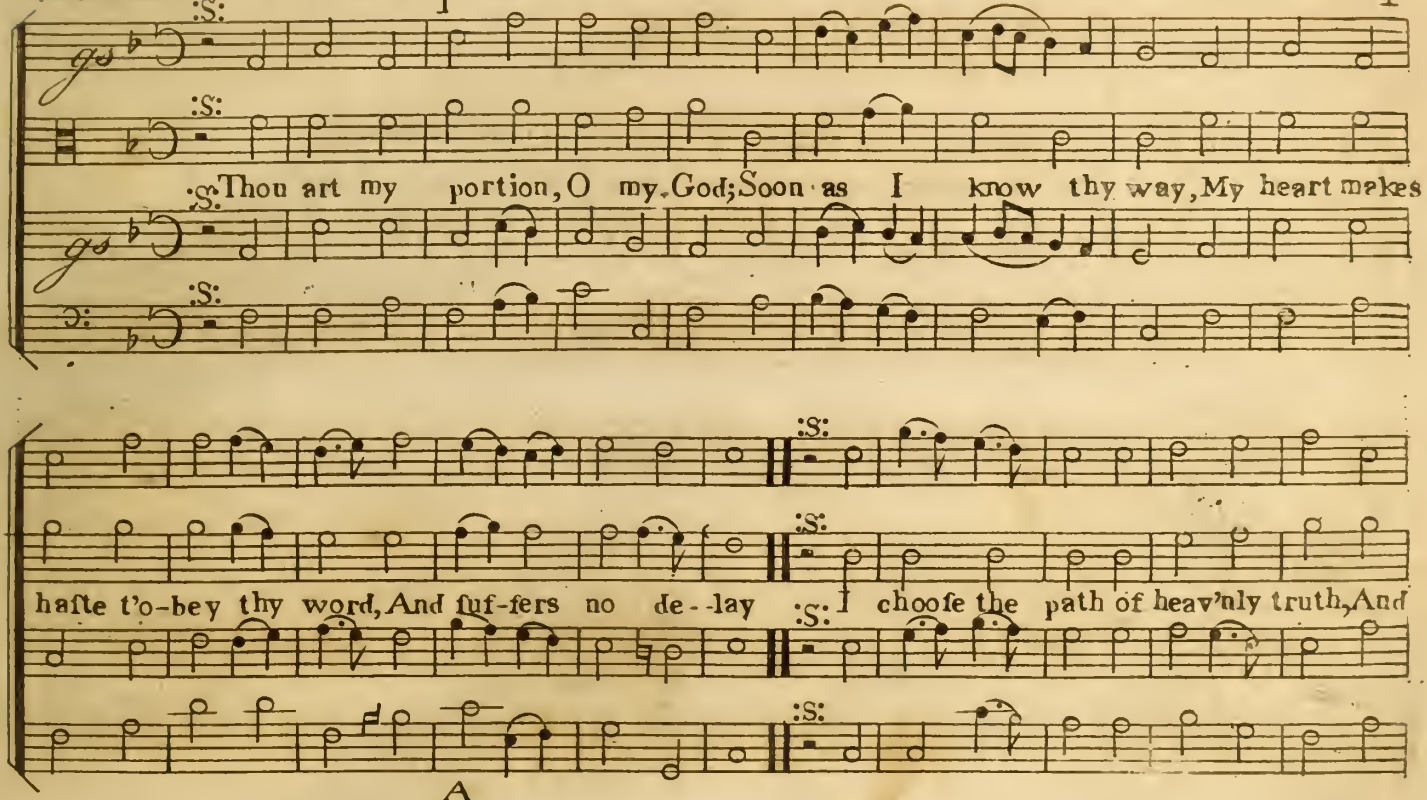
Entered according to the Laws of the
UNITED STATES.

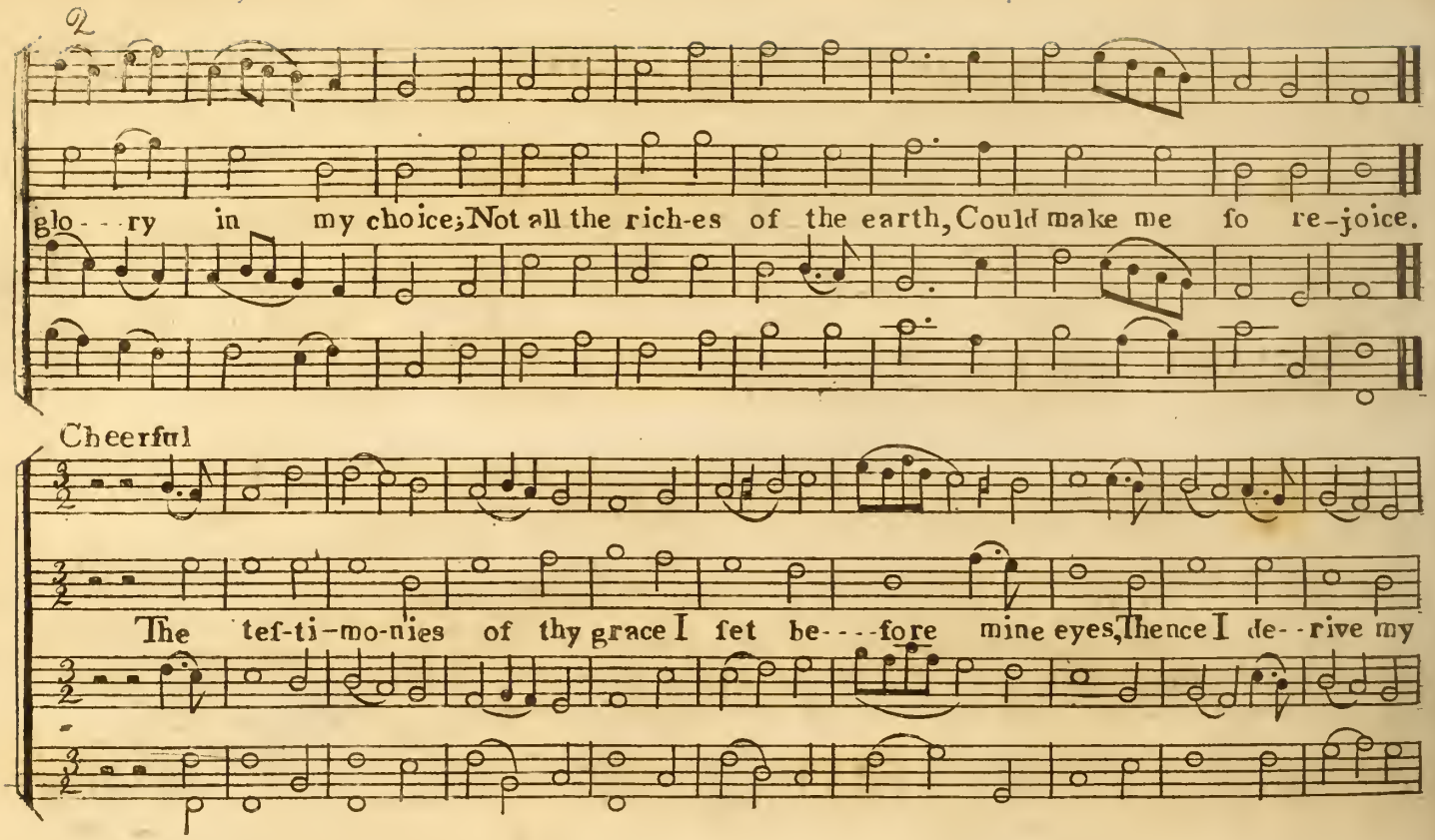
INDEX for the MUSICAL MAGAZINE.

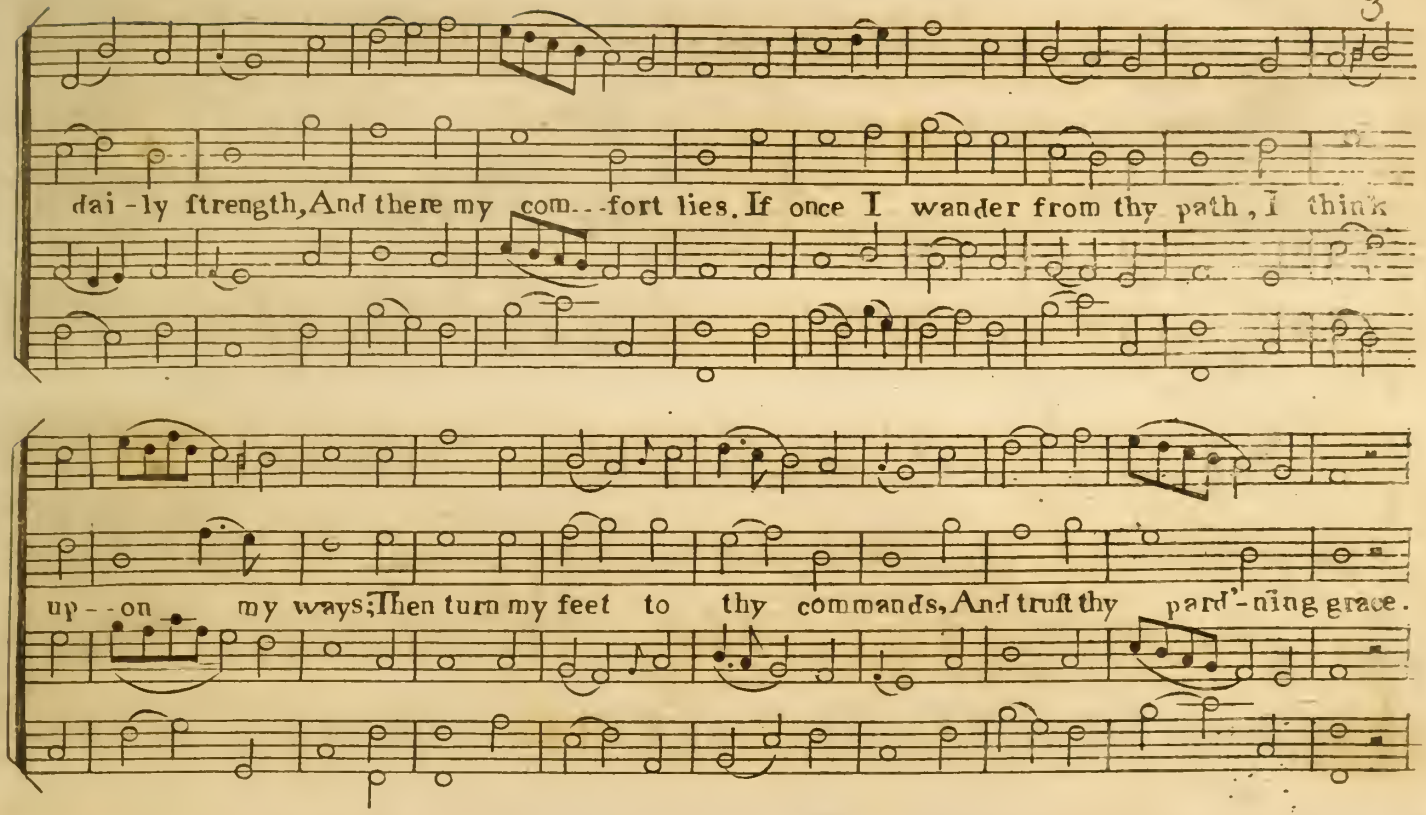
	Page		Page
Afcenfion,	59	Granville,	37
Baltimore,	11	Haverhill,	34
Boſton,	5	Herald,	49
Cumberland,	40	Leeds,	32
Delaware,	33	New-York,	41
Denbigh,	30	Philadelphia,	1
Denmark,	25	Pſalm 92d,	17
Franklin,	57	Windham,	36

Cheerful

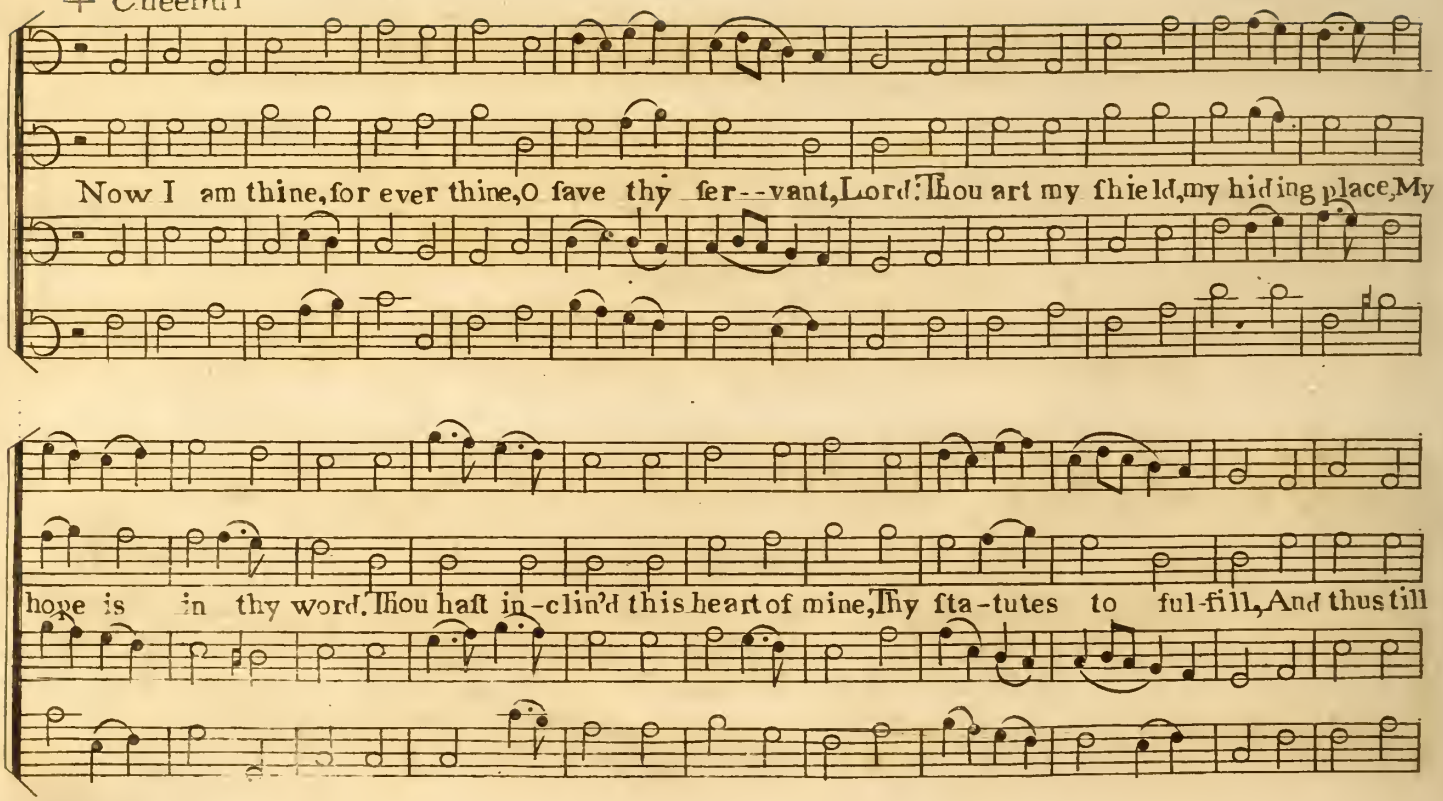
Philadelphia.

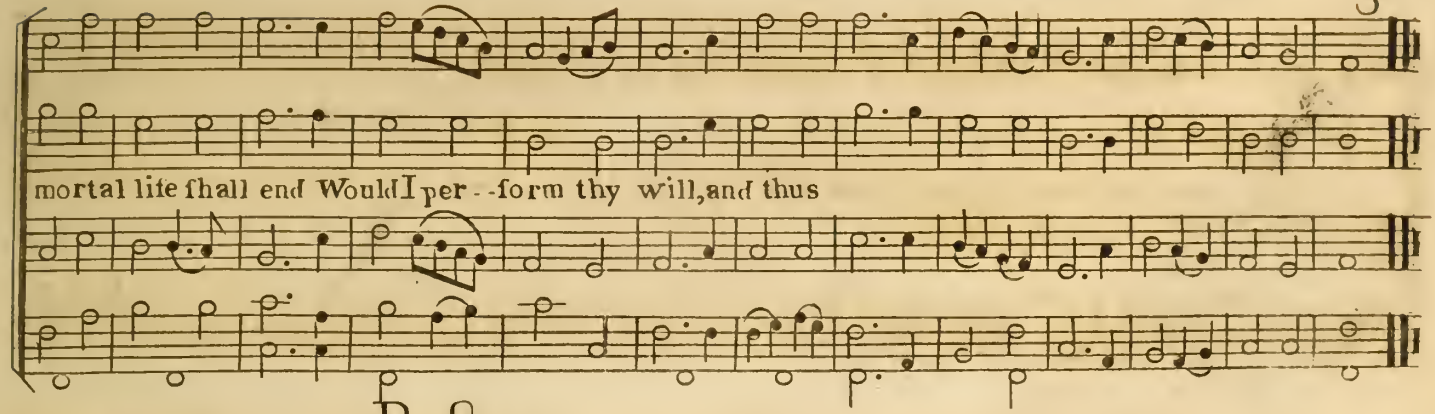



2
glo - - ry in my choice; Not all the rich-es of the earth, Could make me so re-joice.
Cheerful
The tes-ti-mo-nies of thy grace I set be- - - - fore mine eyes, Thence I de- - rive my

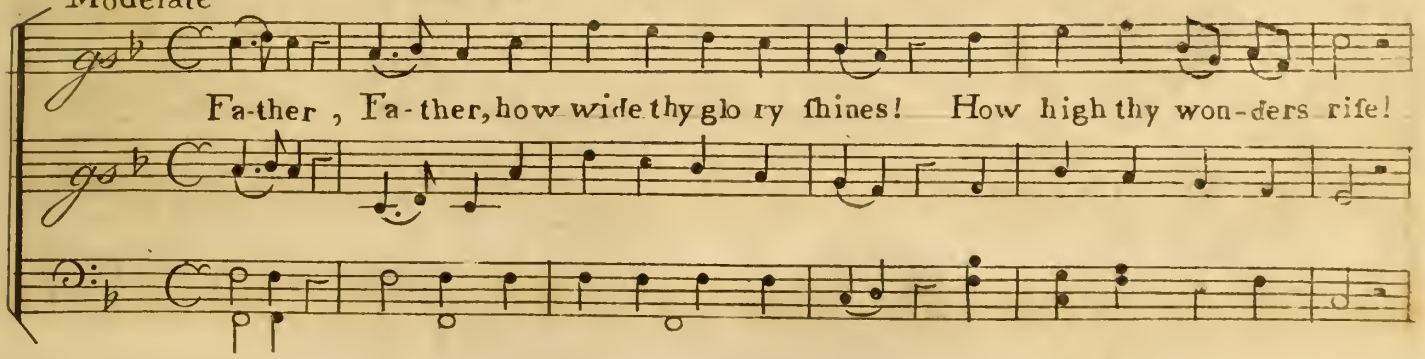

dai-ly ſtrength, And there my com--fort lies. If once I wander from thy path, I think
up--on my ways; Then turn my feet to thy commands, And truſt thy pard'-ning grace.

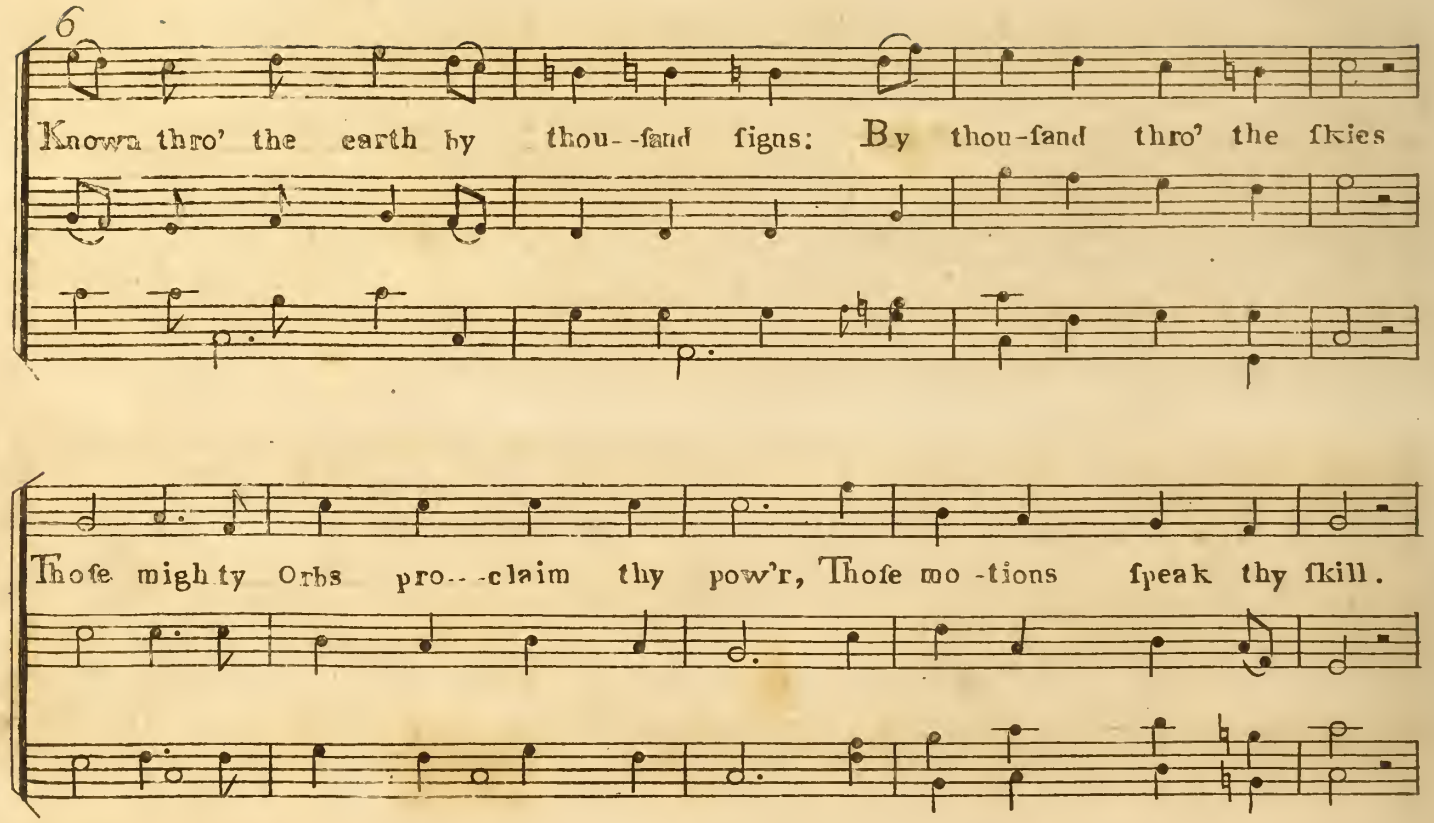
4 Cheerful

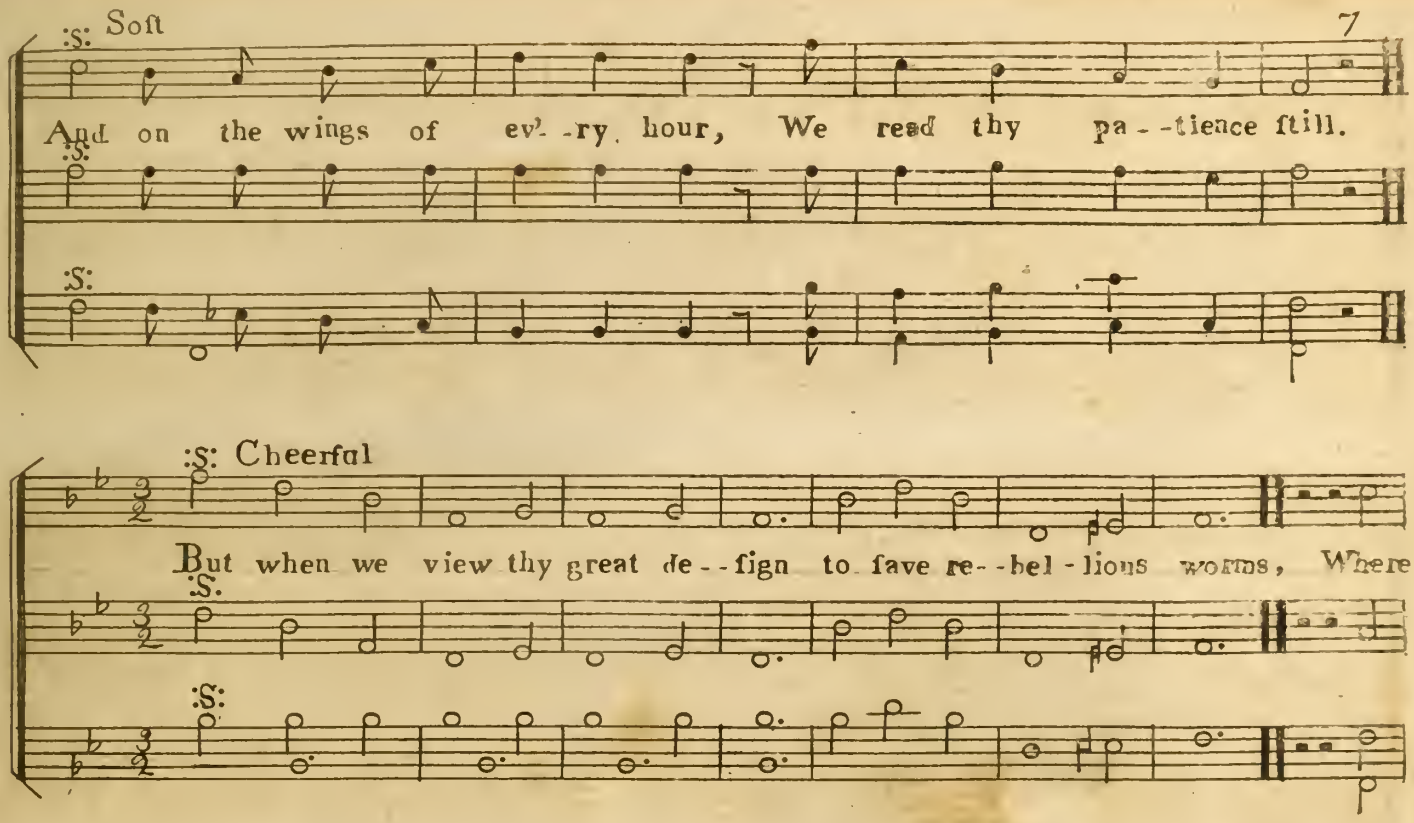

Now I am thine, for ever thine, O save thy ser--vant, Lord: Thou art my shield, my hiding place, My
hope is in thy word. Thou hast in-clin'd this heart of mine, Thy sta-tutes to ful-fill, And thus till

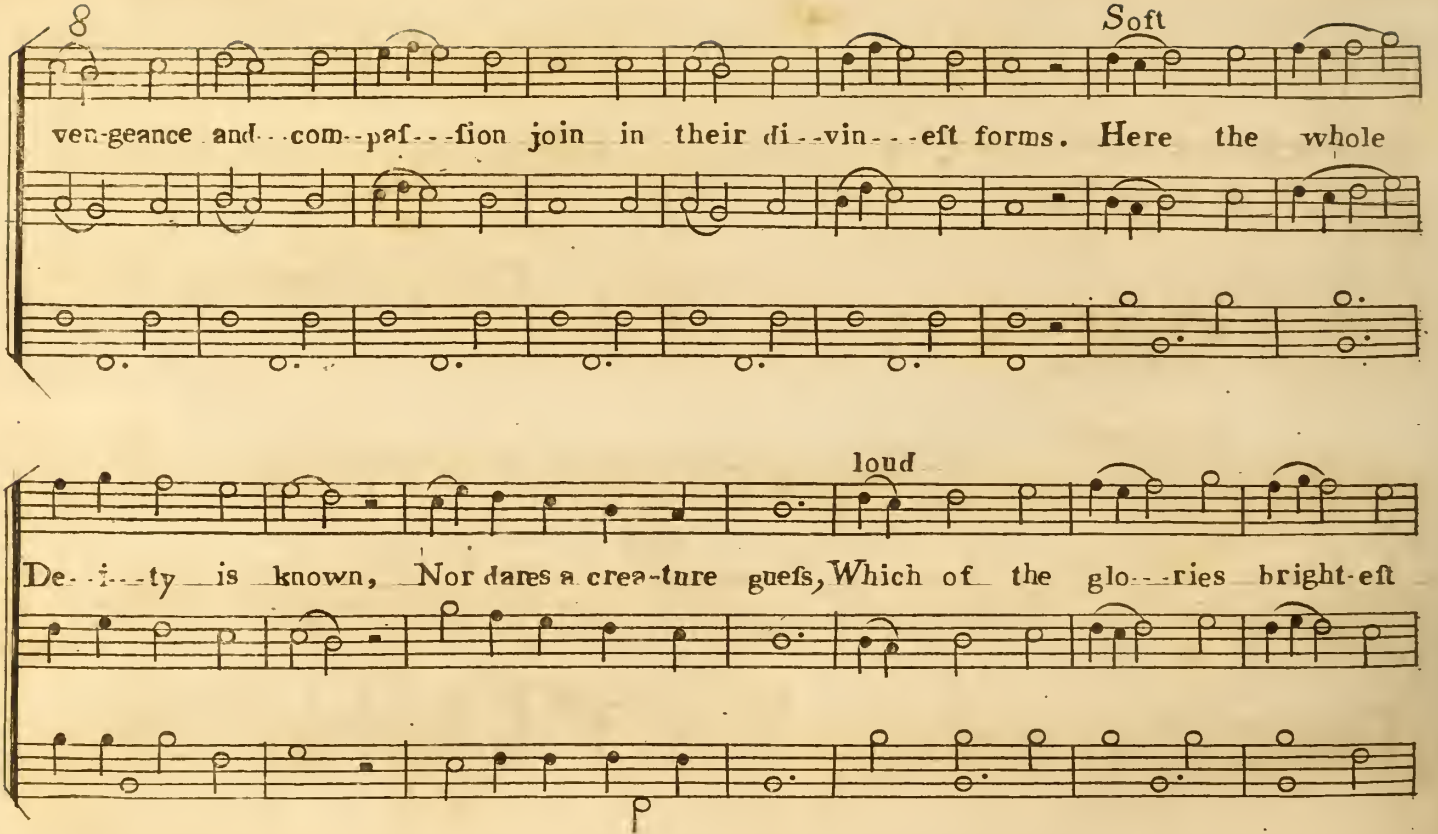

mortal life ſhall end Would I per--form thy will, and thus

Boſton

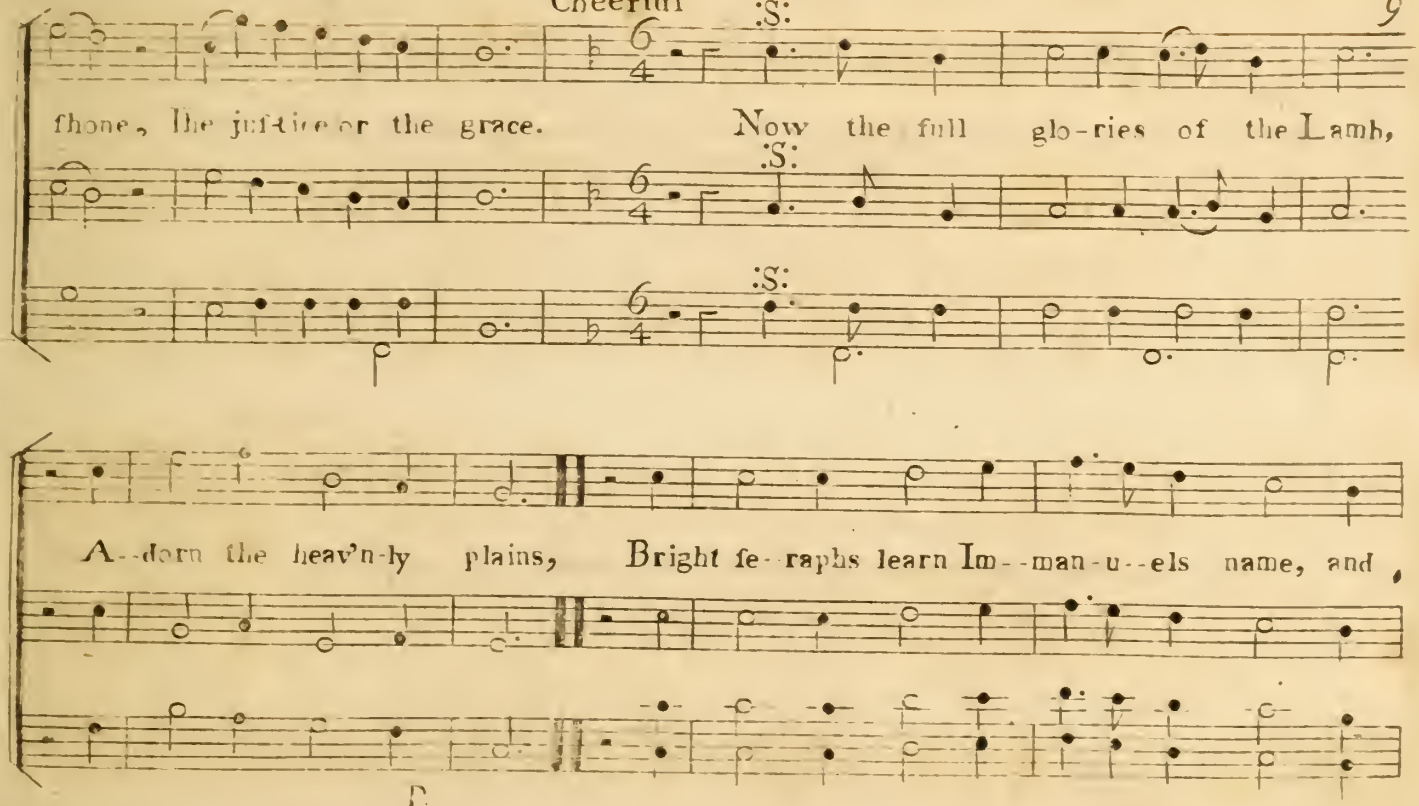

Moderate
Fa-ther, Fa-ther, how wide thy glo ry ſhines! How high thy won-ders rife!
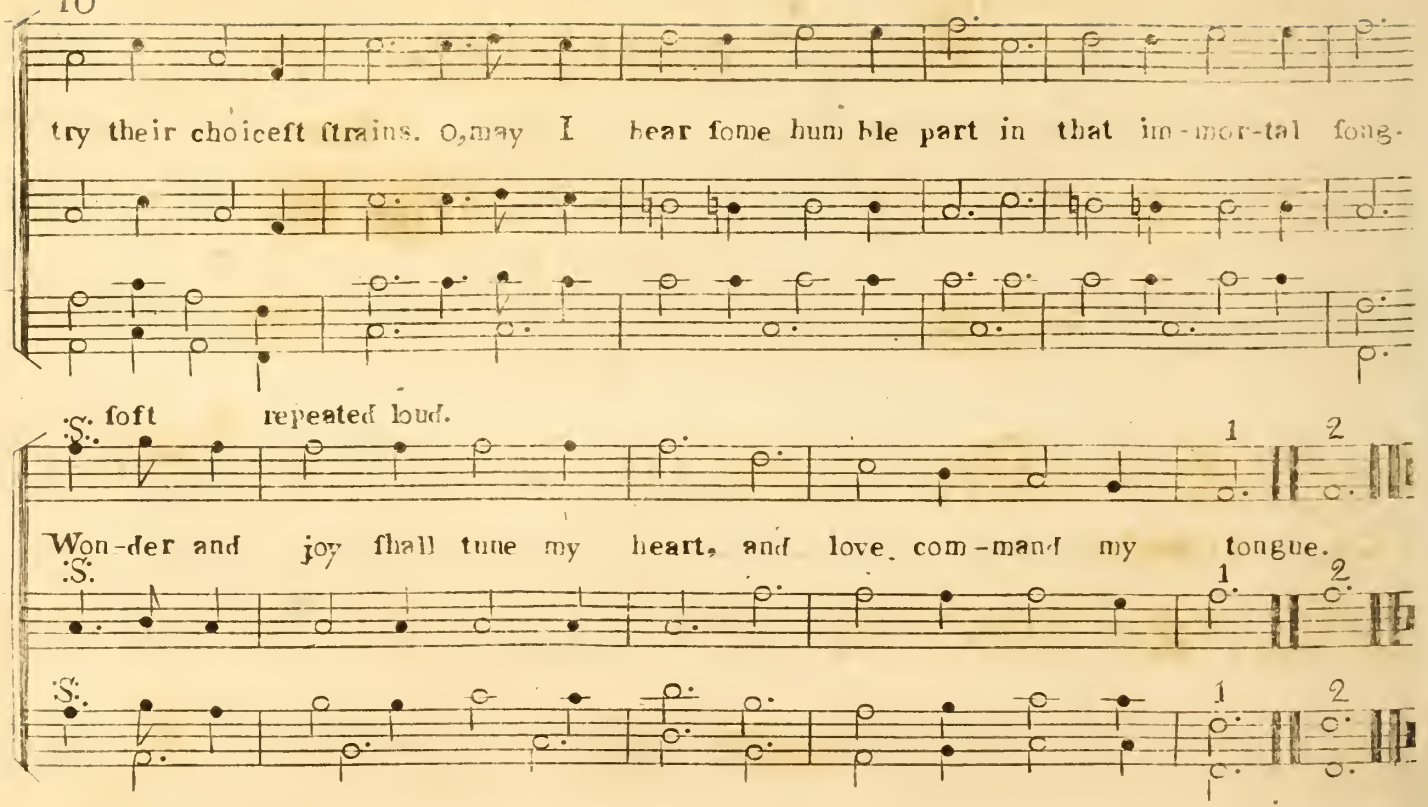

Known thro' the earth by thou--ſand ſigns: By thou-ſand thro' the ſkies
Thoſe mighty Orbs pro---claim thy pow'r, Thoſe mo-tions ſpeak thy ſkill.


:S: Soft
And on the wings of ev'-ry hour, We read thy pa--tience ſtill.
:S:
:S:
:S: Cheerful
But when we view thy great de--ſign to ſave re--bel-lious worms, Where
:S.
:S:

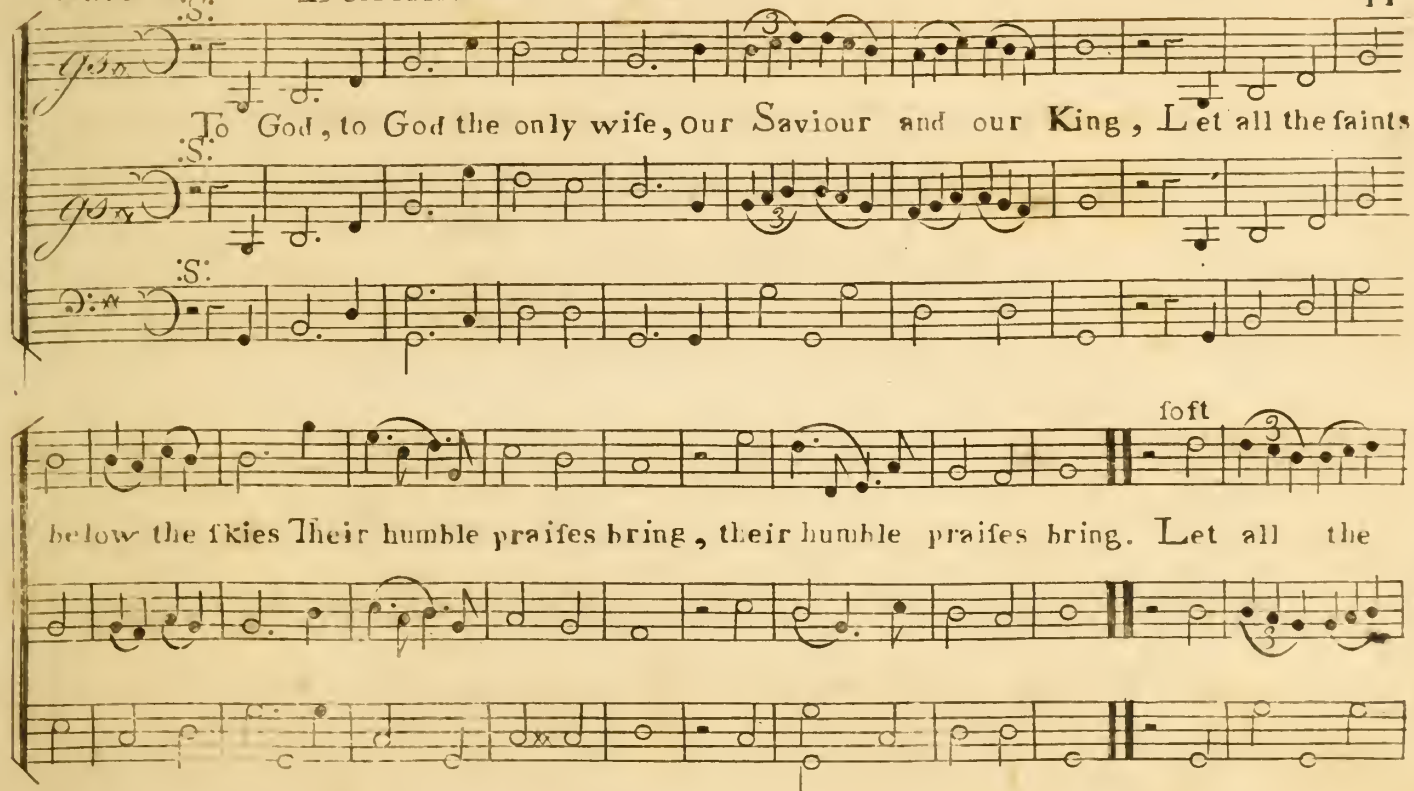

Soft
ven-geance and com-paſ-ſion join in their di-vin-eſt forms. Here the whole
loud
De-i-ty is known, Nor dares a crea-ture gueſs, Which of the glo-ries bright-eſt

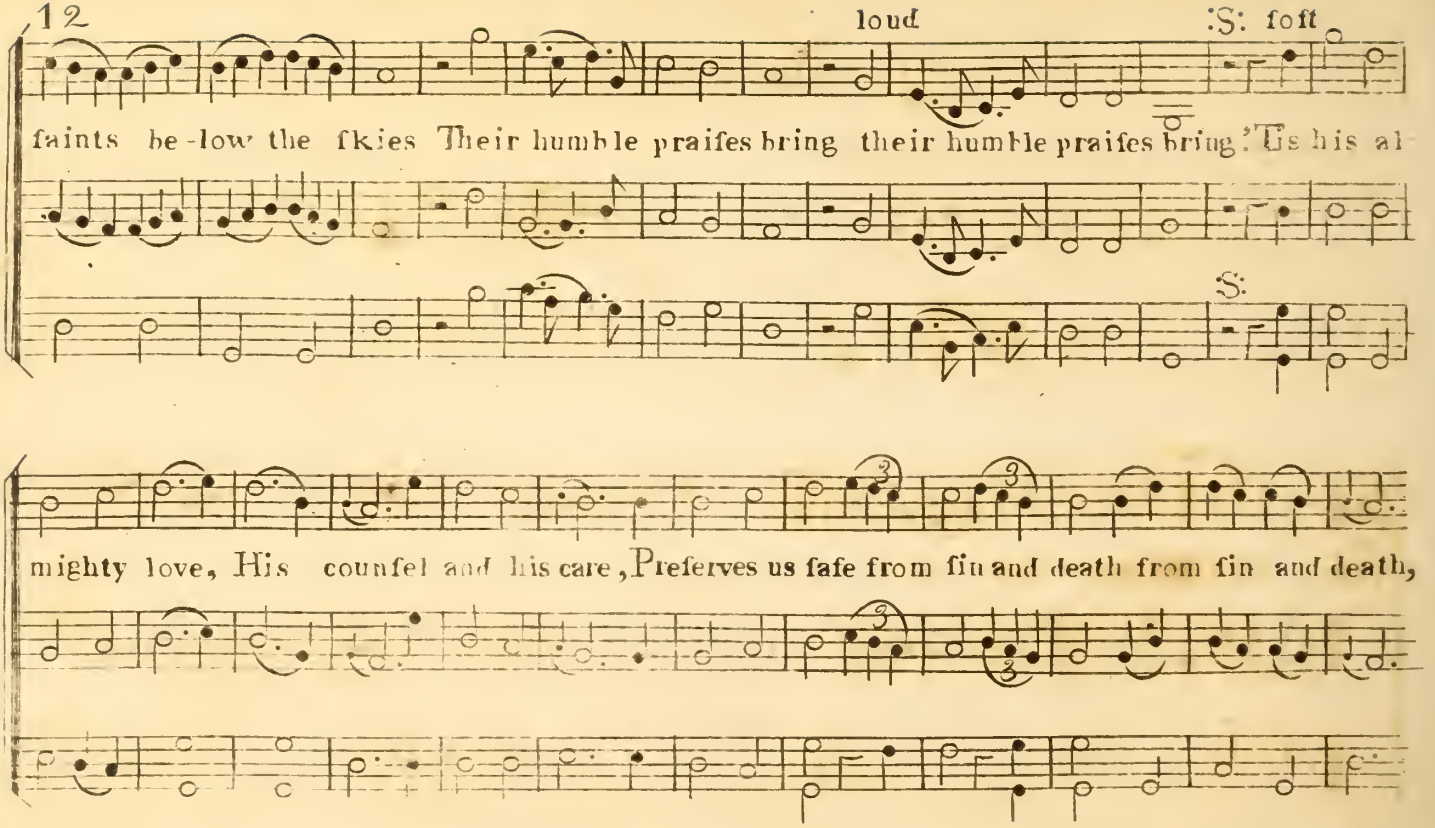
Cheerful

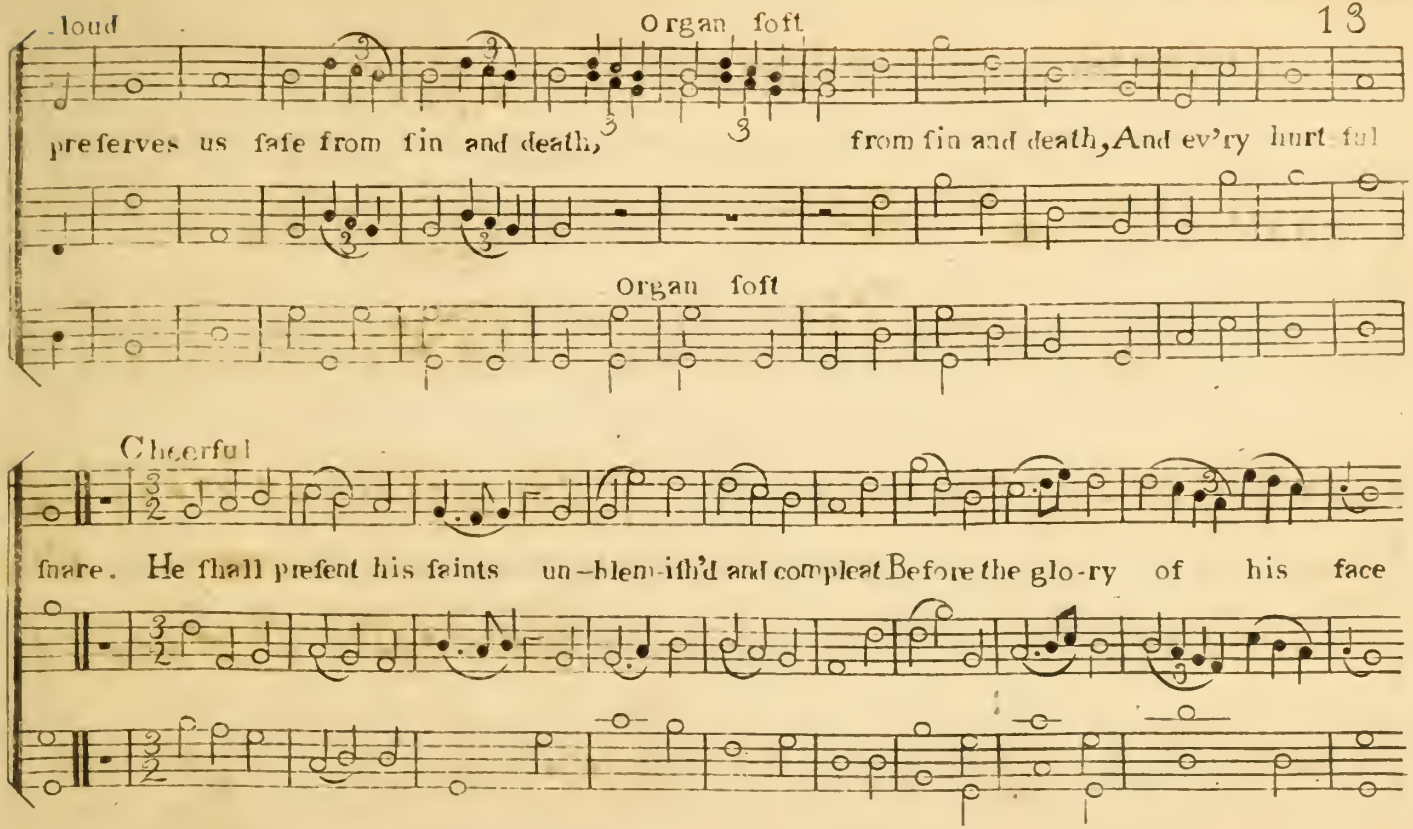

:S:
:S:
:S:
thone, Ihe juftice or the grace. Now the full glo-ries of the Lamb,
A--dorn the heav'n-ly plains, Bright fe--raphs learn Im--man-u--els name, and

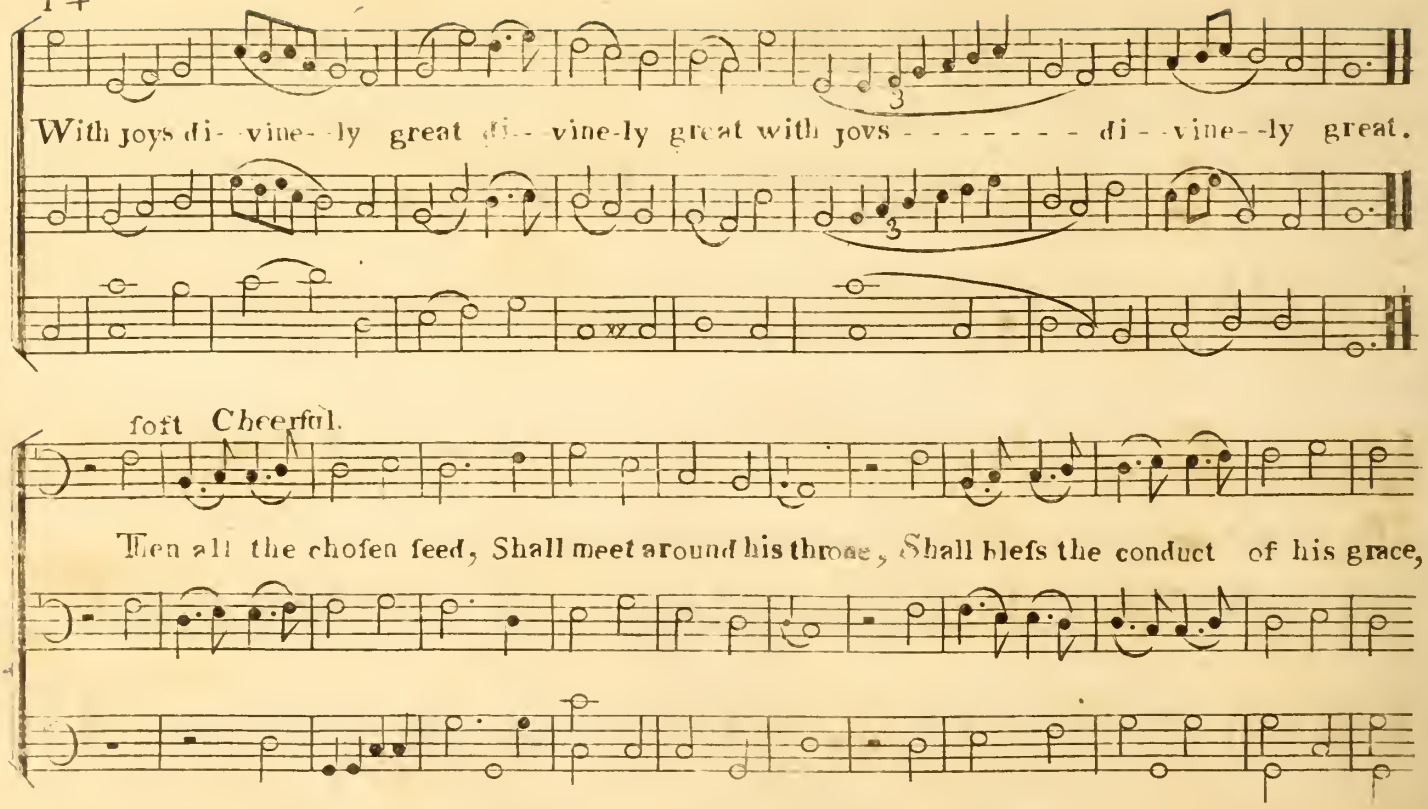

try their choiceft ſtrains. O, may I bear ſome hum ble part in that im-mor-tal ſong.
S. ſoft repeated loud.
1 2
Won-der and joy ſhall tune my heart, and love com-mand my tongue.
S.
1 2
S.
1 2
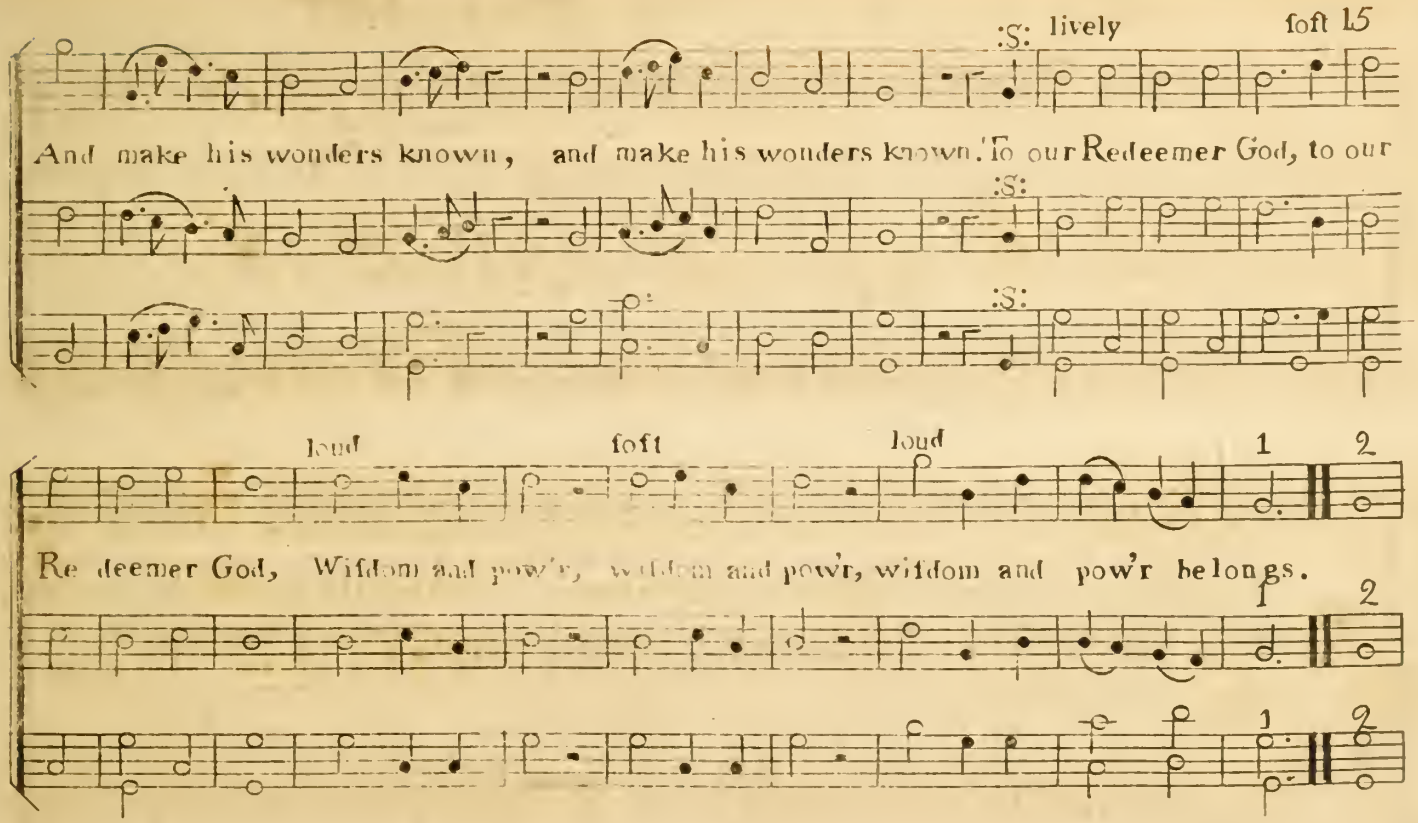
Baltimore.
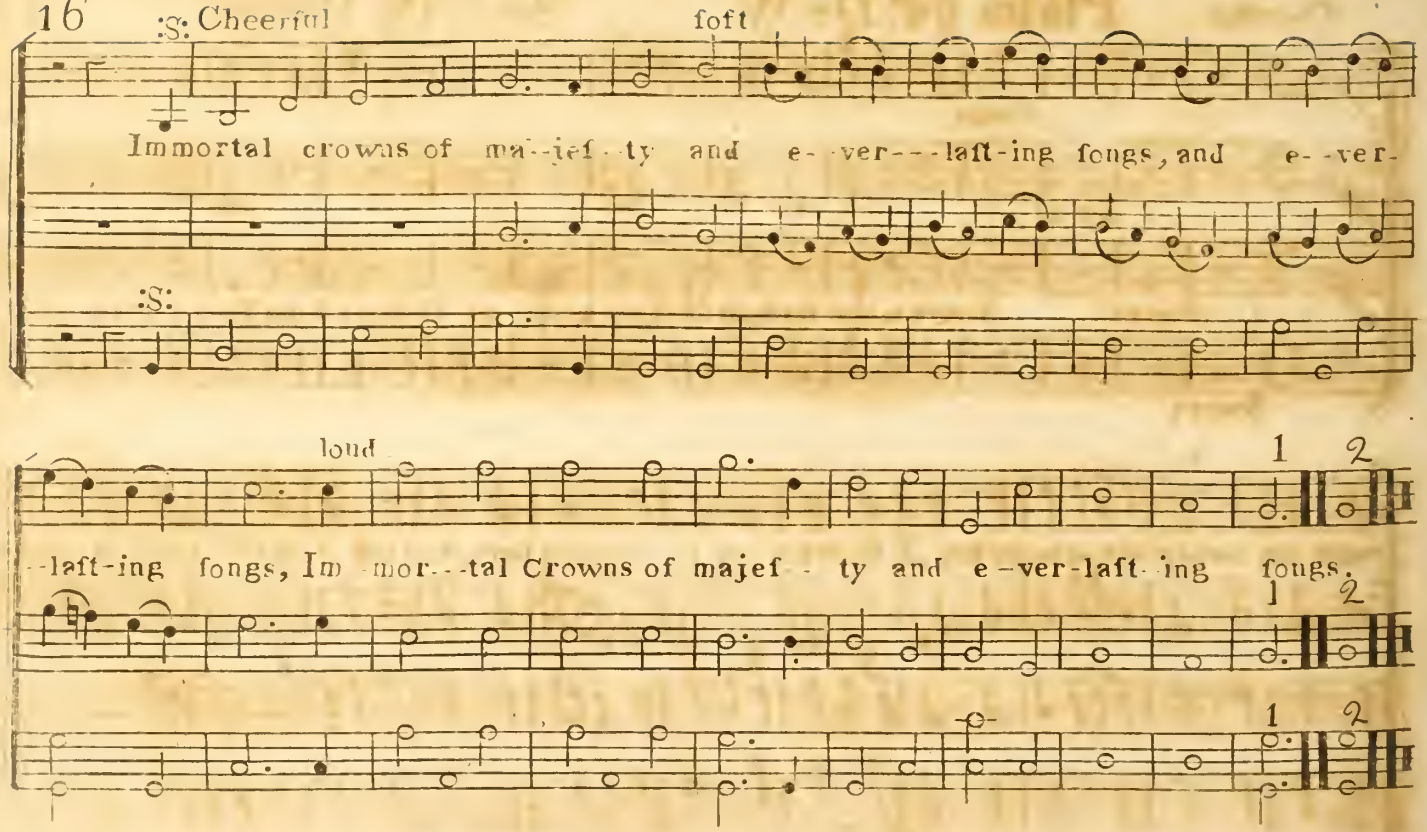

S:
To God, to God the only wife, our Saviour and our King, Let all the saints
S:
S:
soft
loud
below the skies Their humble praises bring, their humble praises bring. Let all the

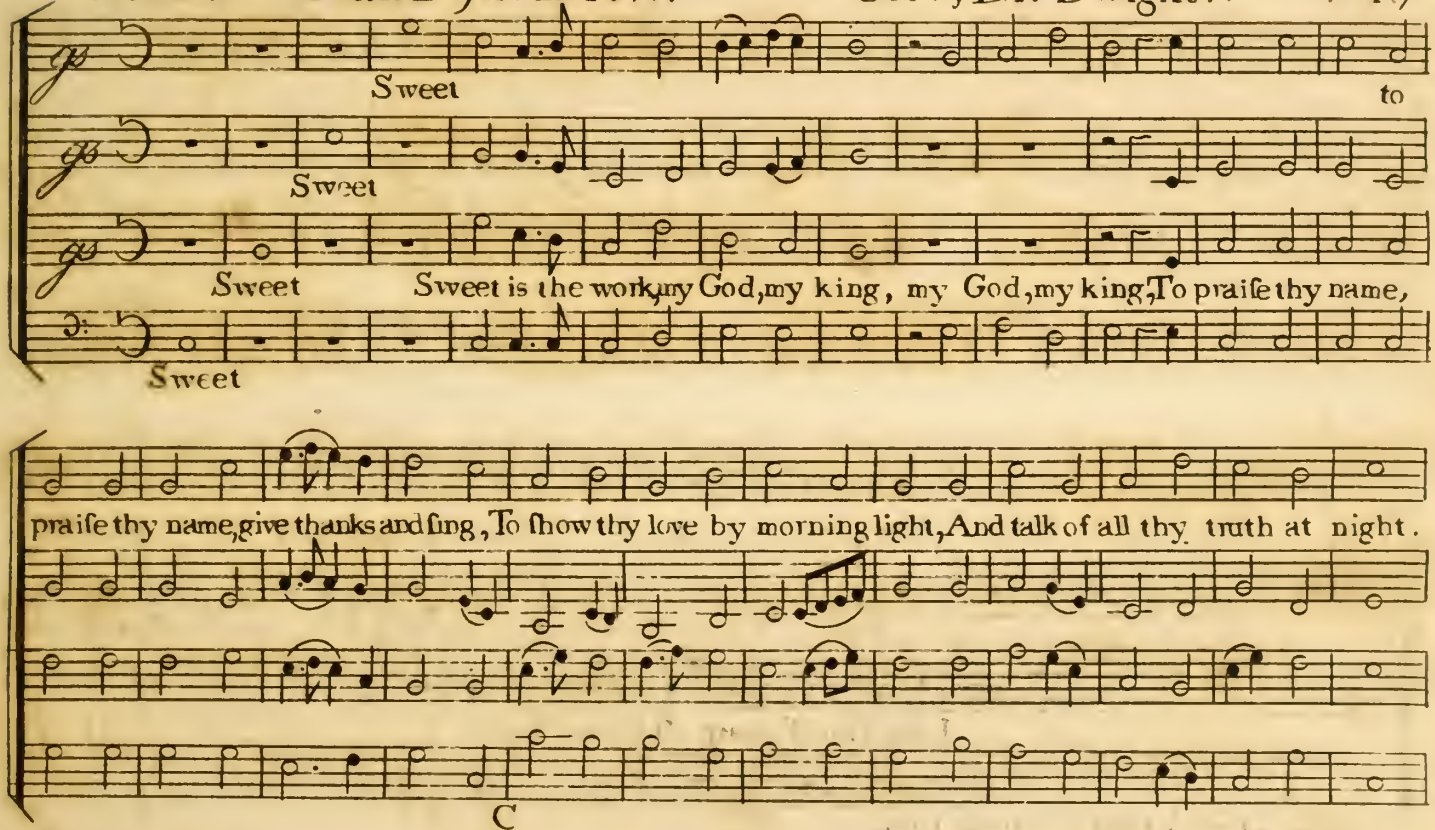

loud
:S: ſoft
faints be-low the ſkies Their humble praiſes bring their humble praiſes bring 'Tis his al-
S:
mighty love, His counſel and his care, Preſerves us ſafe from ſin and death from ſin and death,


loud
Organ ſoft
preſerves us ſafe from ſin and death,
from ſin and death, And ev'ry hurt-ful
Organ ſoft
Cheerful
ſnare. He ſhall preſent his ſaints un-blem-iſh'd and compleat Before the glo-ry of his face

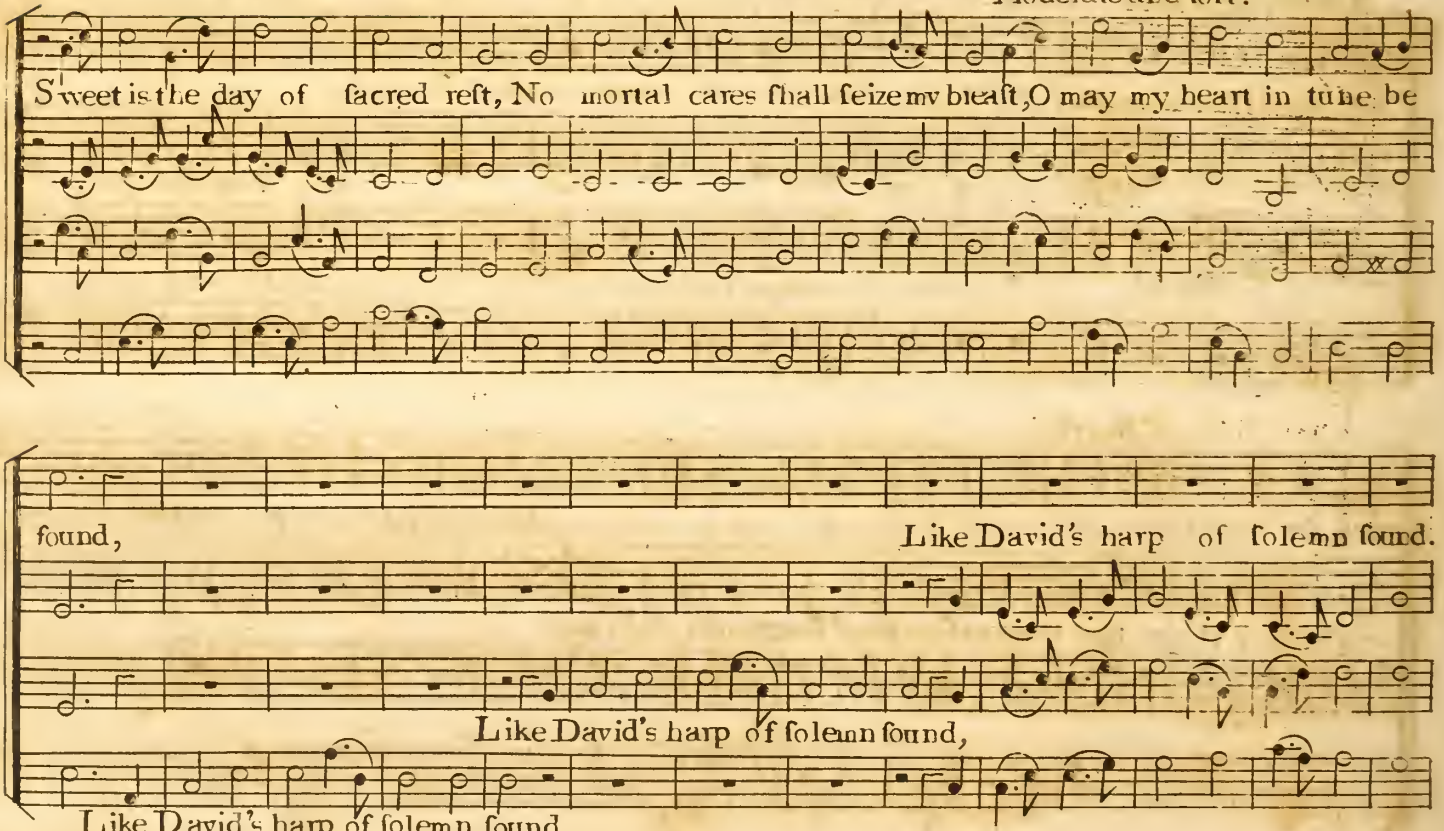

With joys di- vine-ly great di- vine-ly great with joys di- vine-ly great.
3
3
soft Cheerful.
Then all the chosen seed, Shall meet around his throne, Shall bless the conduct of his grace,


:S: lively
soft 15
And make his wonders known, and make his wonders known. To our Redeemer God, to our
:S:
:S:
loud
soft
loud
1
2
Re deemer God, Wisdom and pow'r, wisdom and pow'r, wisdom and pow'r belongs.
1
2
1
2

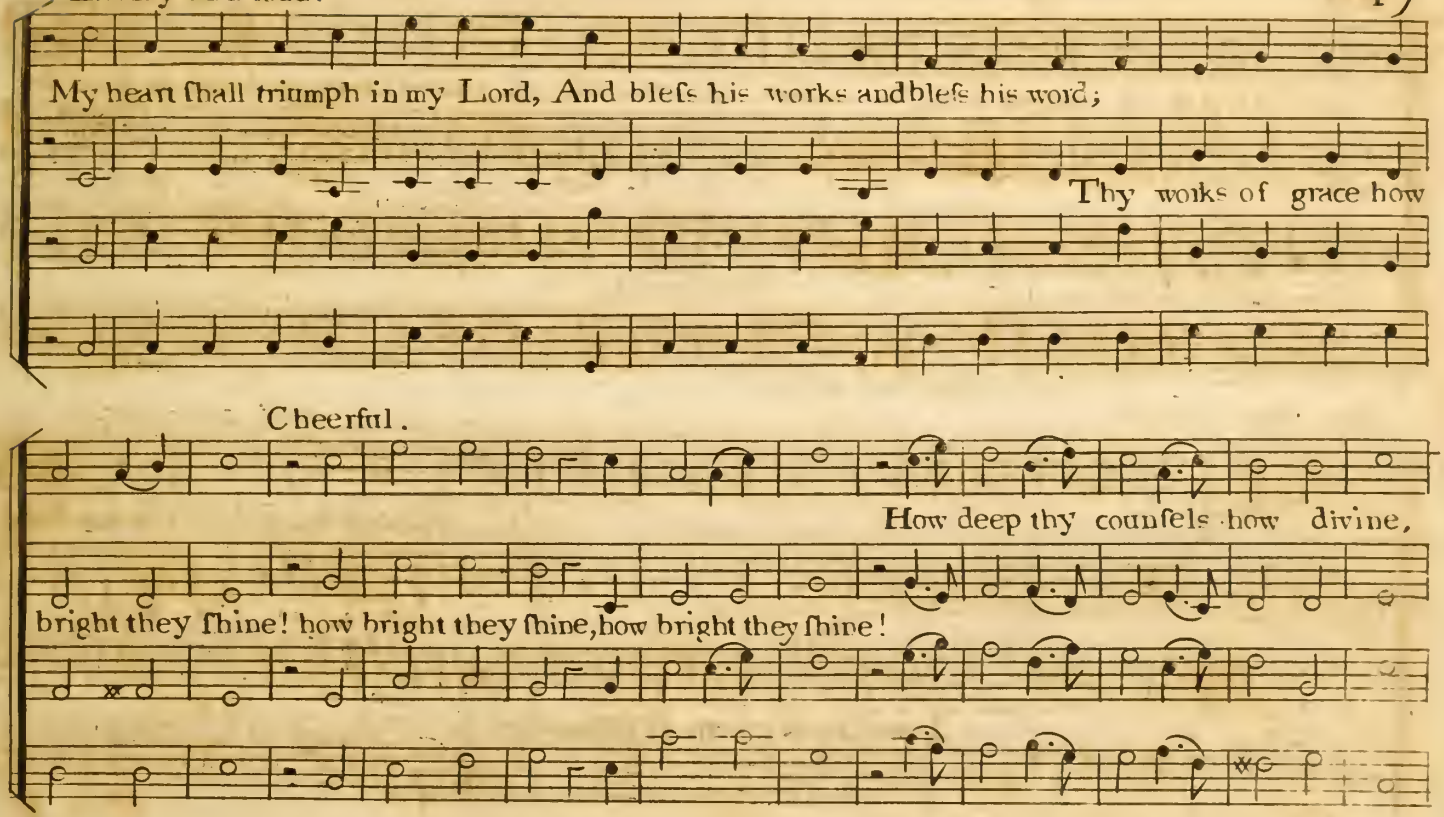

:S: Cheerful
soft
Immortal crowns of ma--jef-ty and e--ver---laft-ing fongs, and e--ver-
:S:
loud
1 2
--laft-ing fongs, Im -mor---tal Crowns of majef - ty and e-ver-laft-ing fongs.
1 2
1 2


Sweet
to
Sweet
Sweet
Sweet is the work, my God, my king, my God, my king, To praise thy name,
Sweet
praise thy name, give thanks and sing, To show thy love by morning light, And talk of all thy truth at night.
C

Moderate and ſoft.



Lively and loud.



how divine,

how divine, how divine!

thy counfels how divine, how divine,

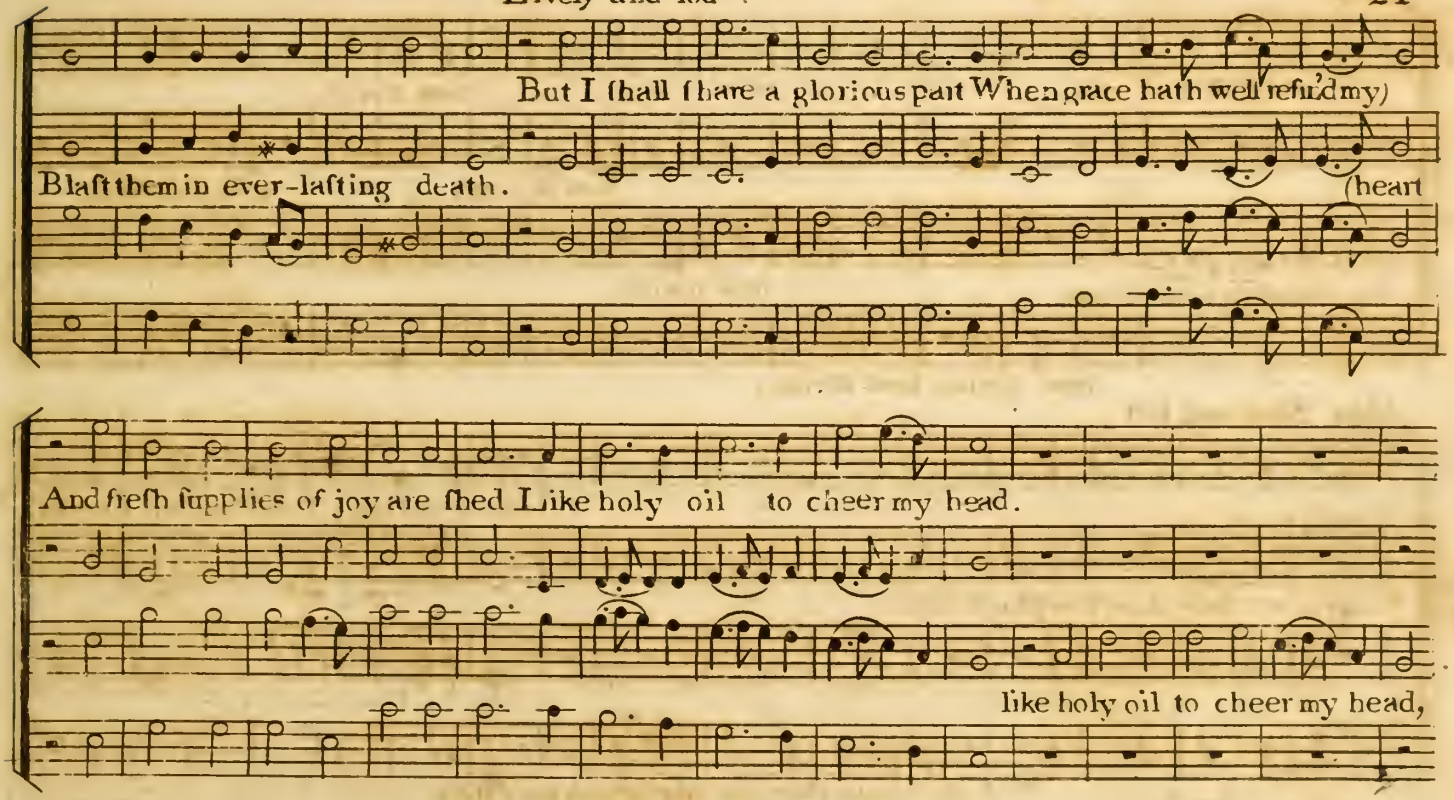
how divine, how divine,

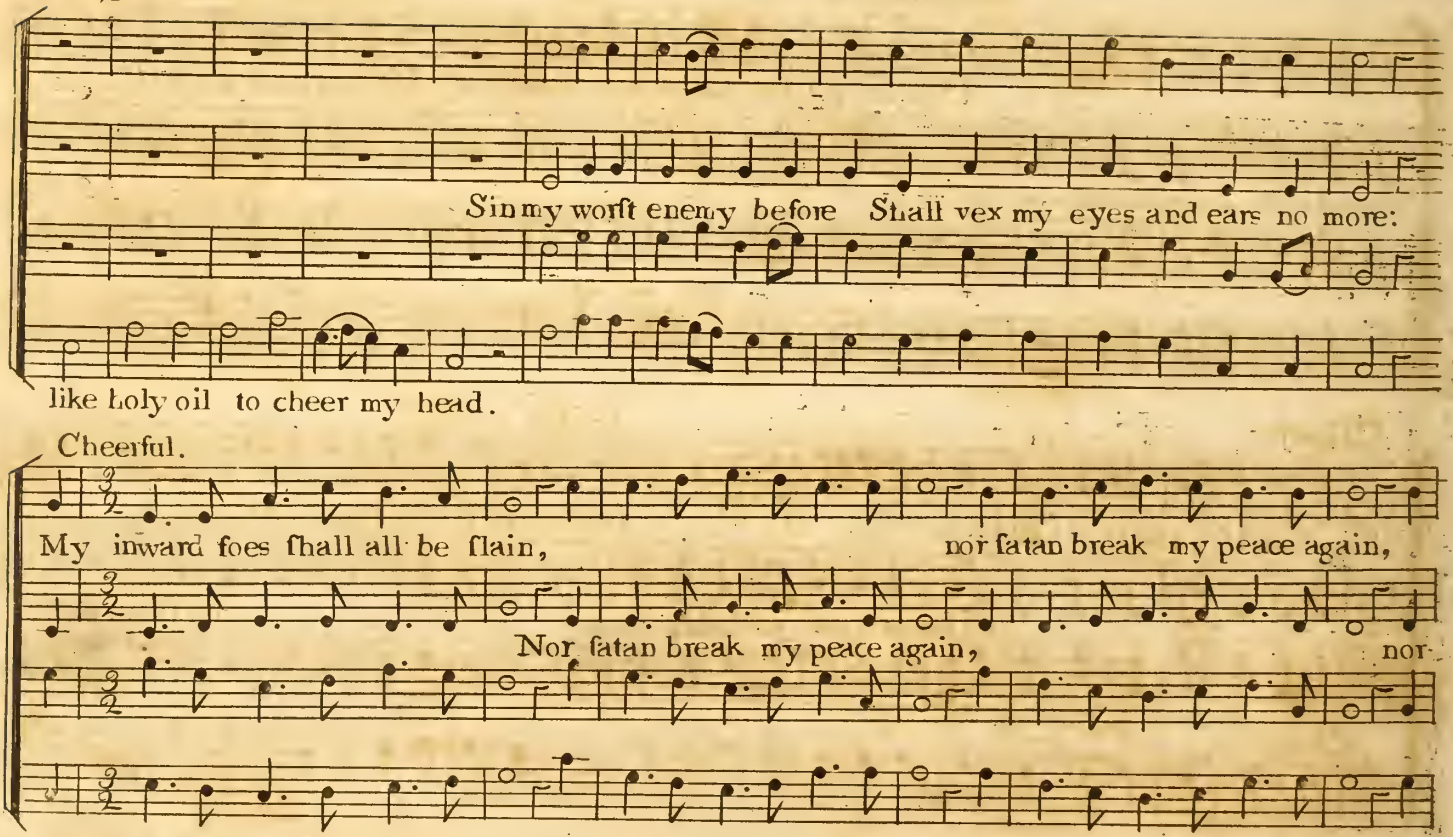
Very Slow and ſoft.

Like graſs they flouriſh till thy breath,

Fools never raiſe their thoughts ſo high;

Like brutes they live, like brutes they die;


But I shall share a glorious part When grace hath well refin'd my)
Blast them in ever-lasting death.
(heart
And fresh supplies of joy are shed Like holy oil to cheer my head.
like holy oil to cheer my head,


Sin my worſt enemy before Shall vex my eyes and ears no more:
like holy oil to cheer my head.
Cheerful.
My inward foes ſhall all be ſlain,
nor ſatan break my peace again,
Nor ſatan break my peace again,
nor

Slow and ſoft.

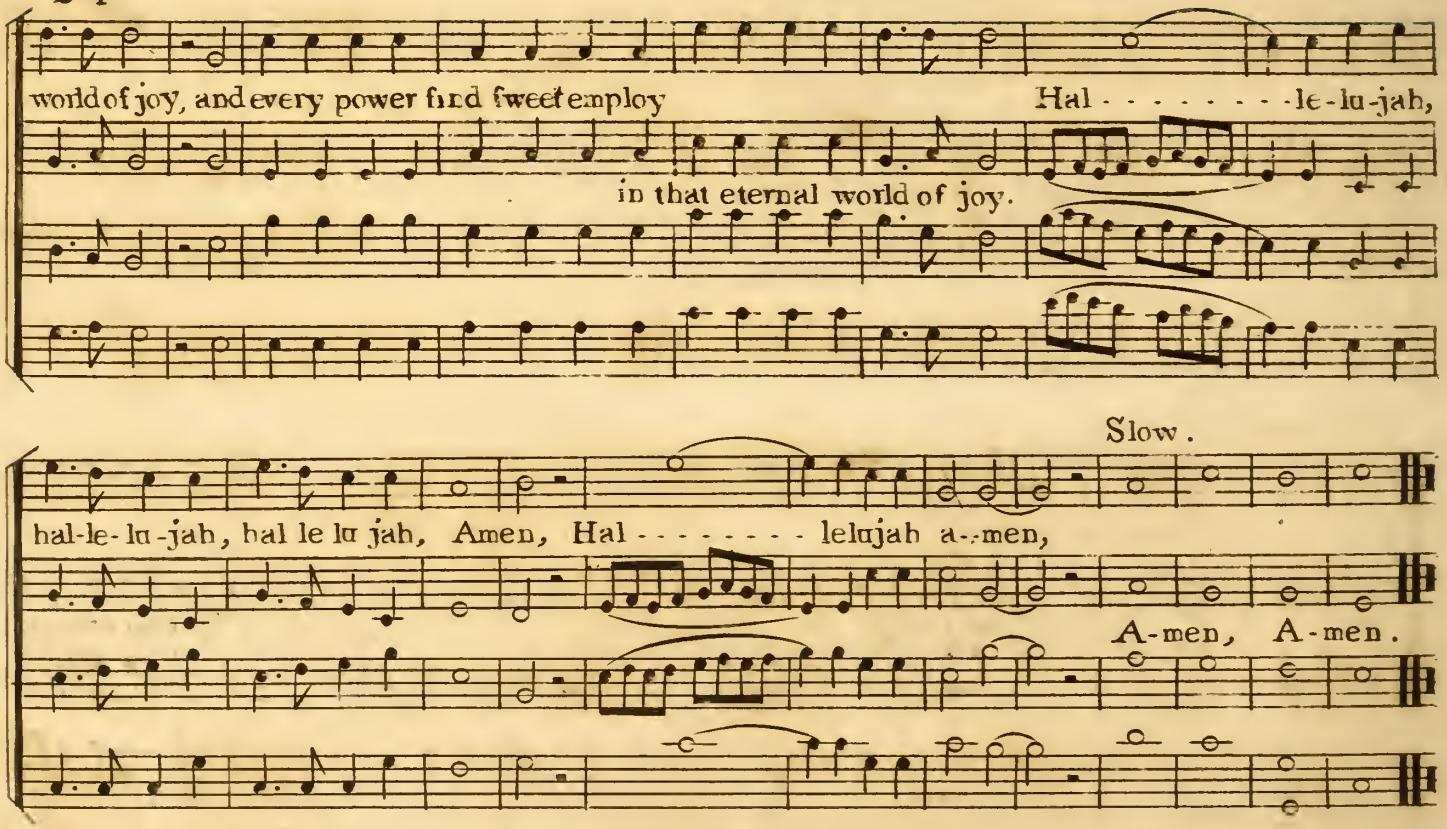
Then ſhall I ſee and hear and know All Ideſir'd, or with'd be-low;
ſatan break my peace again.

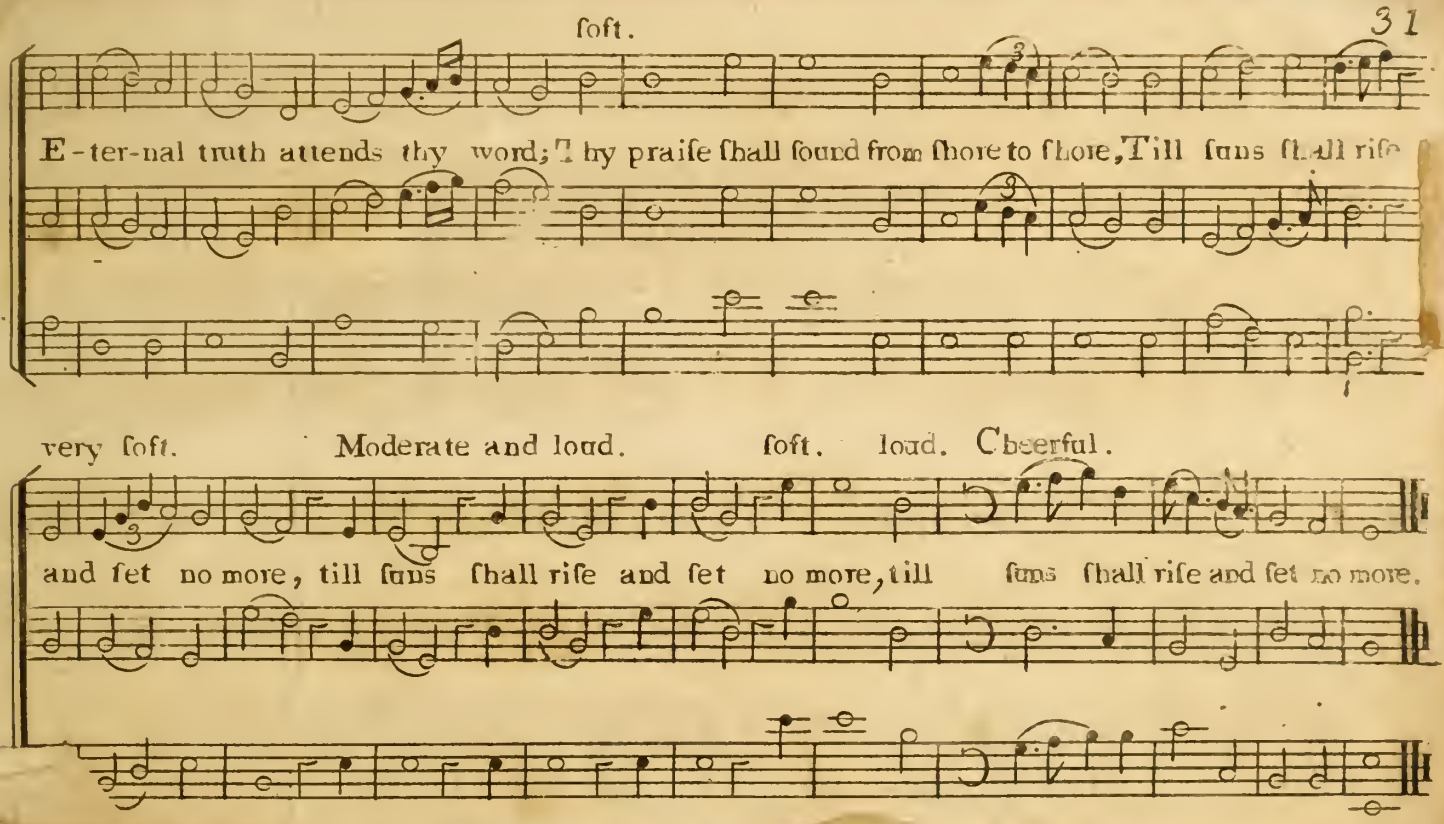
Cheerful.

Then ſhall I ſee and hear and know all Ideſir'd, or wiſh'd below;

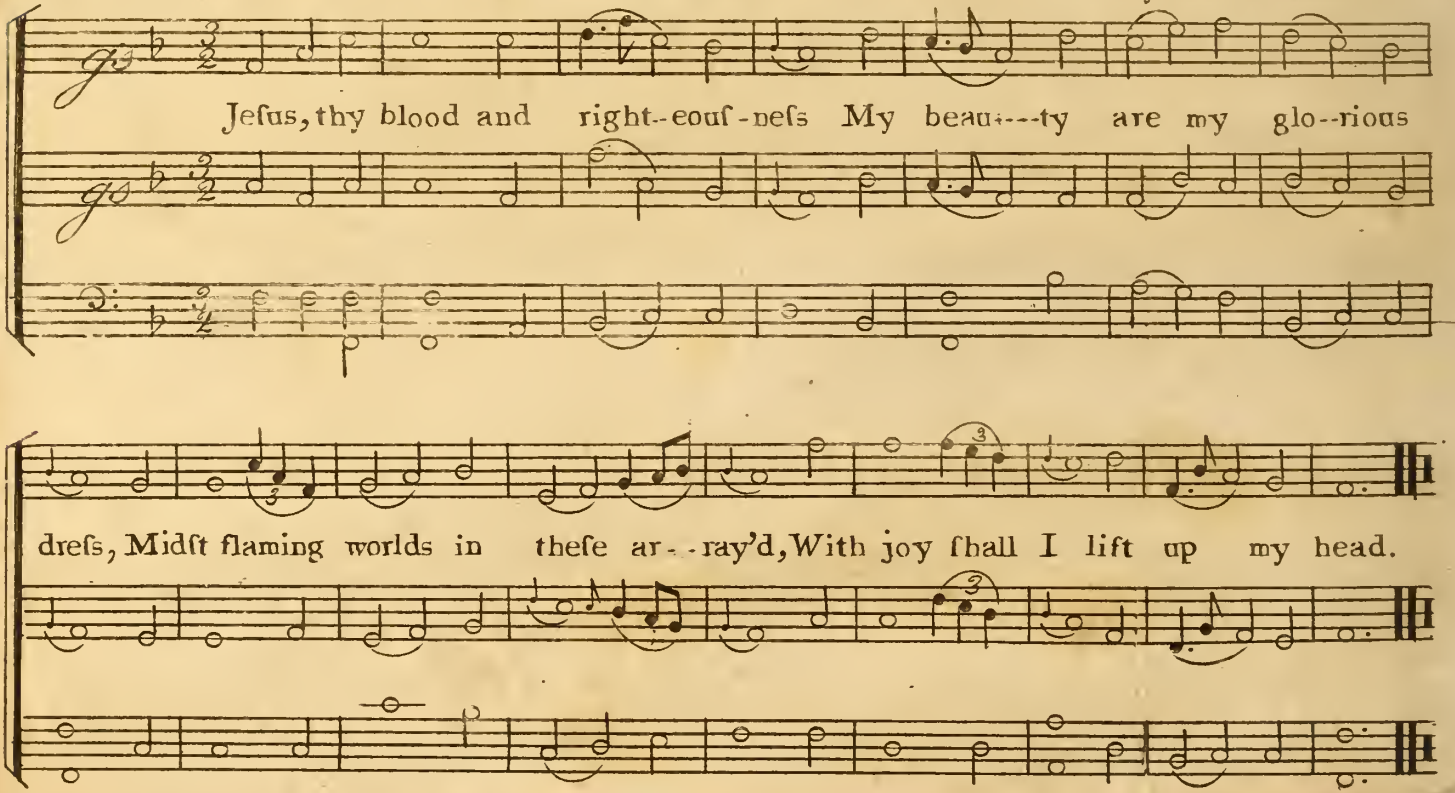
Lively and loud.

And every power find ſweet employ In that eternal


world of joy, and every power find sweet employ
Hal - - - - - - - - le-lu-jah,
in that eternal world of joy.
Slow.
hal-le-lu-jah, hal le lu jah, Amen, Hal - - - - - - - - lelujah a-men,
A-men, A-men.

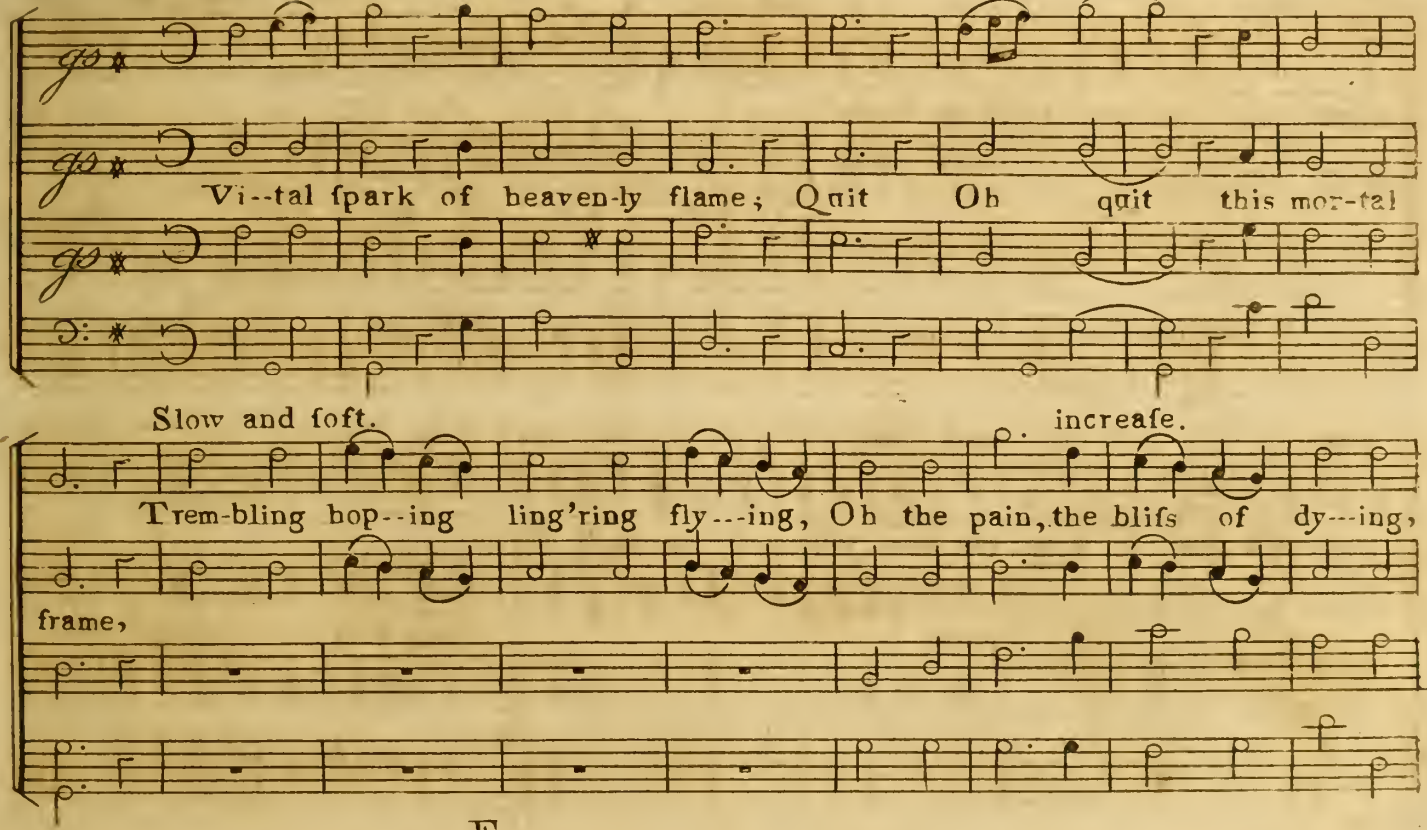

ſoft.
E-ter-nal truth attends thy word; Thy praiſe ſhall ſound from ſhore to ſhore, Till ſuns ſhall riſe
very ſoft. Moderate and loud. ſoft. loud. Cheerful.
and ſet no more, till ſuns ſhall riſe and ſet no more, till ſuns ſhall riſe and ſet no more.

Cheerful. **Leeds.** Set by Mr. Madan.

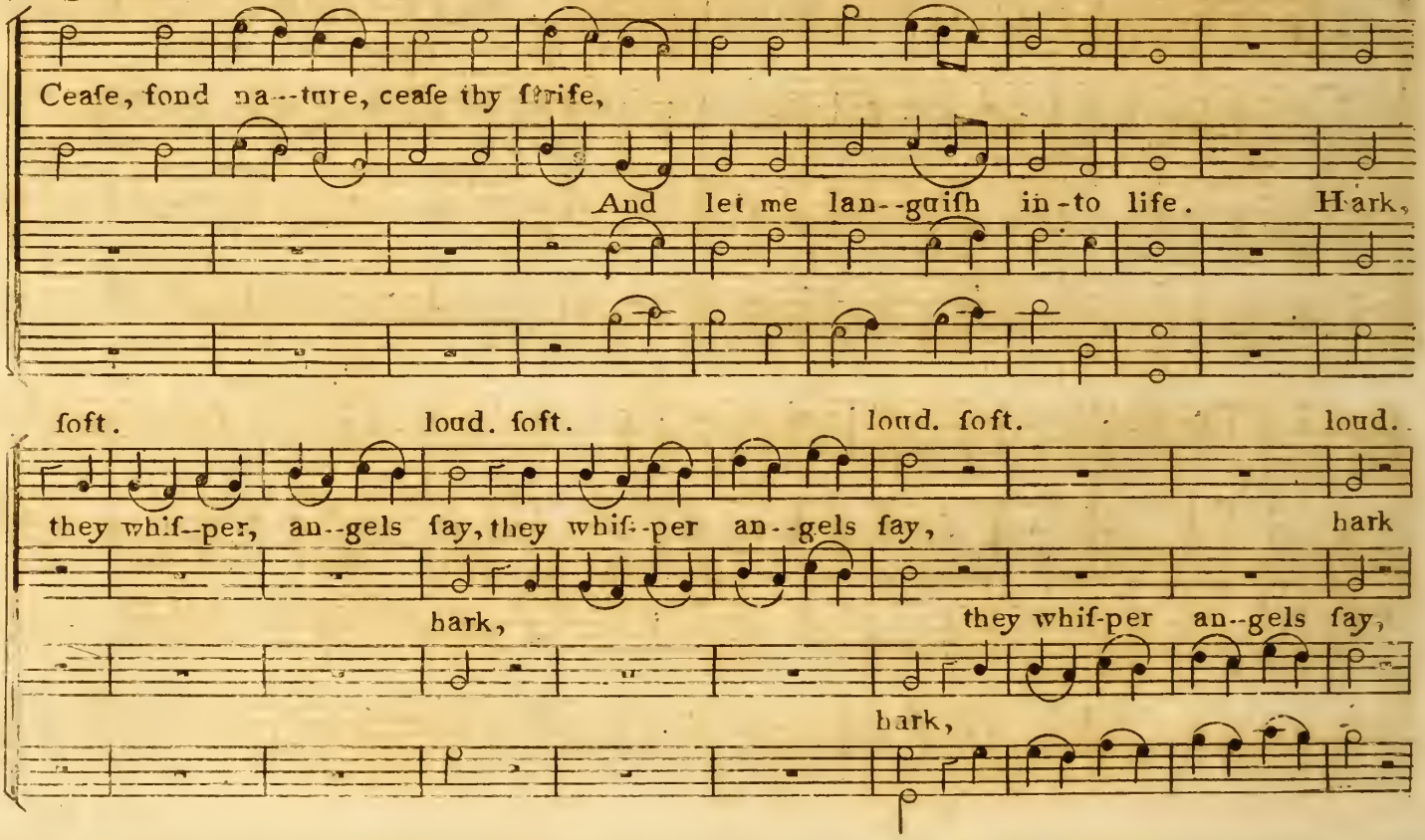


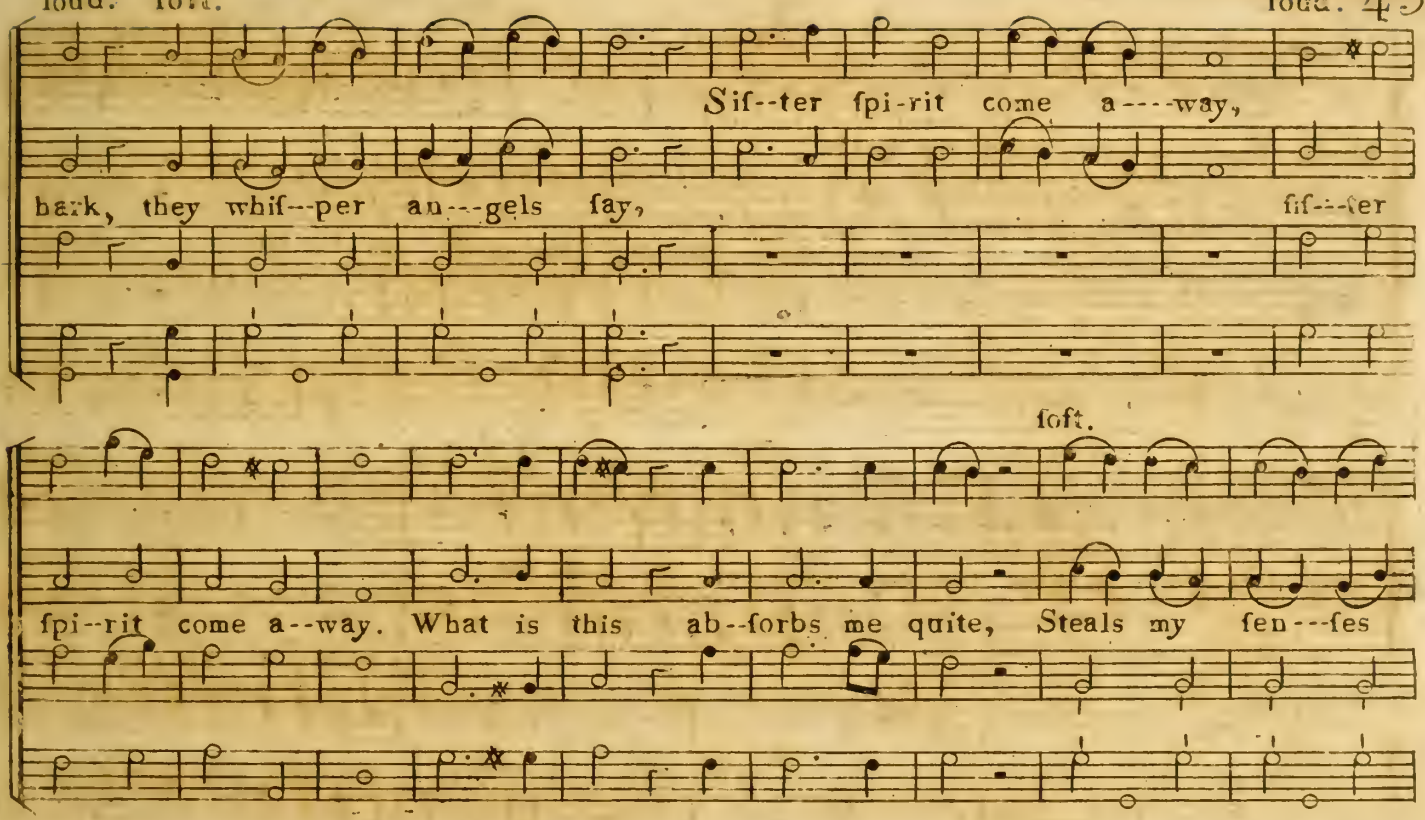
New York.

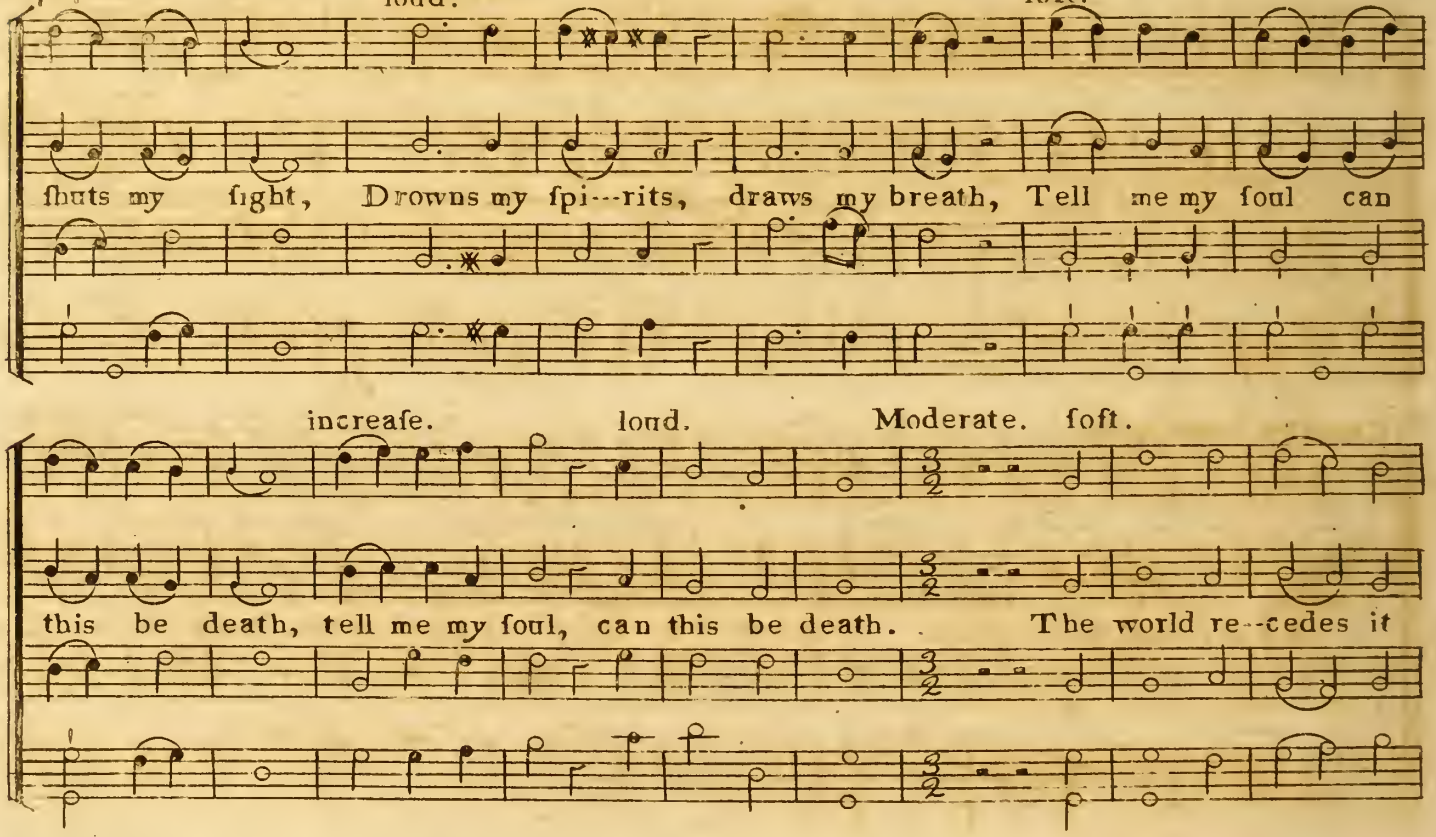
Moderate. *Air.*



42 Slow and ſoft. increaſe. Cheerful. loud.




loud. ſoft.
loud.
Siſ--ter ſpi-rit come a----way,
hark, they whiſ--per an---gels ſay,
ſiſ---ter
ſoft.
ſpi--rit come a--way. What is this ab--ſorbs me quite, Steals my ſen---ſes

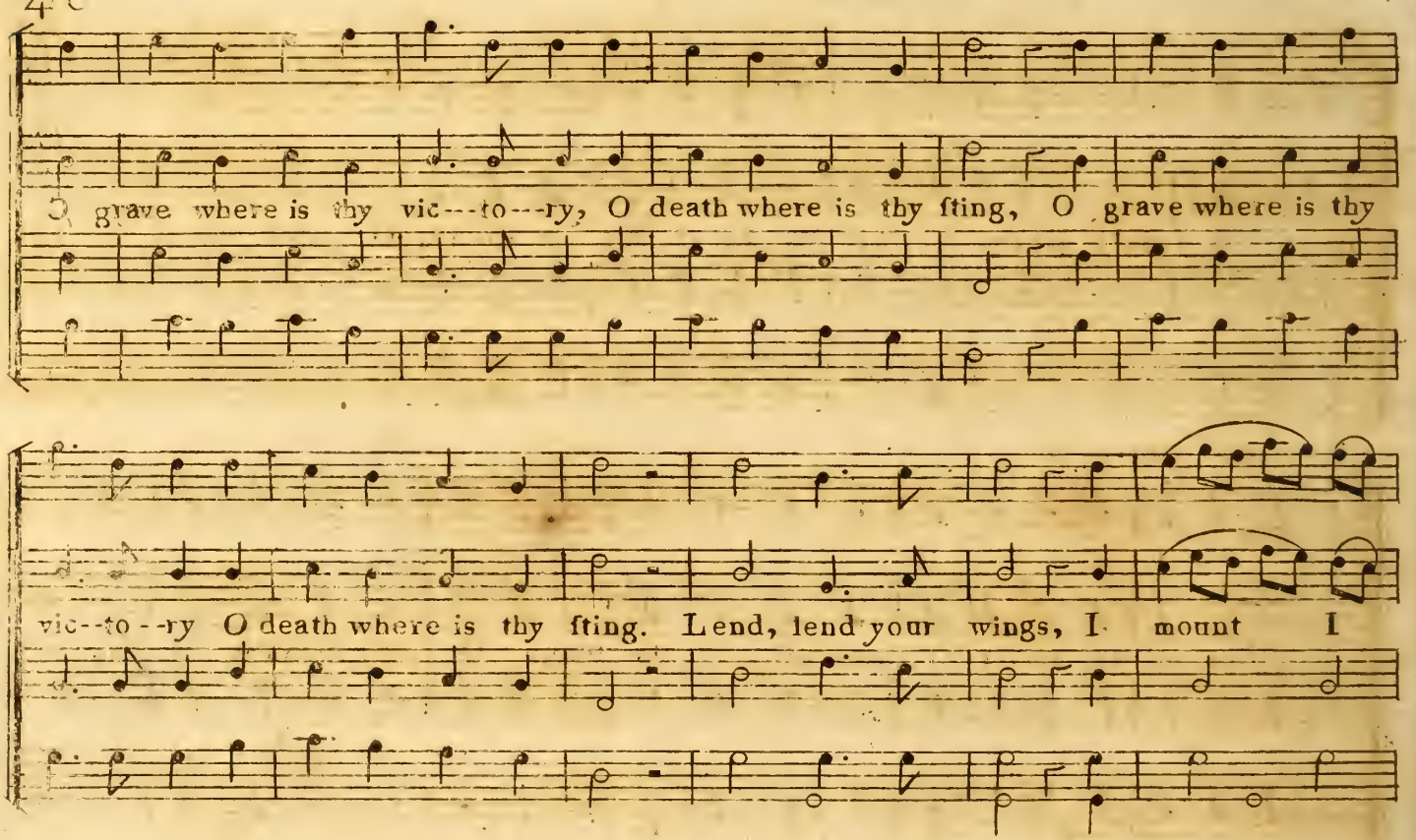

loud.
ſoft.
ſhuts my ſight, Drowns my ſpi---rits, draws my breath, Tell me my ſoul can
increaſe.
loud.
Moderate.
ſoft.
this be death, tell me my ſoul, can this be death. The world re--cedes it

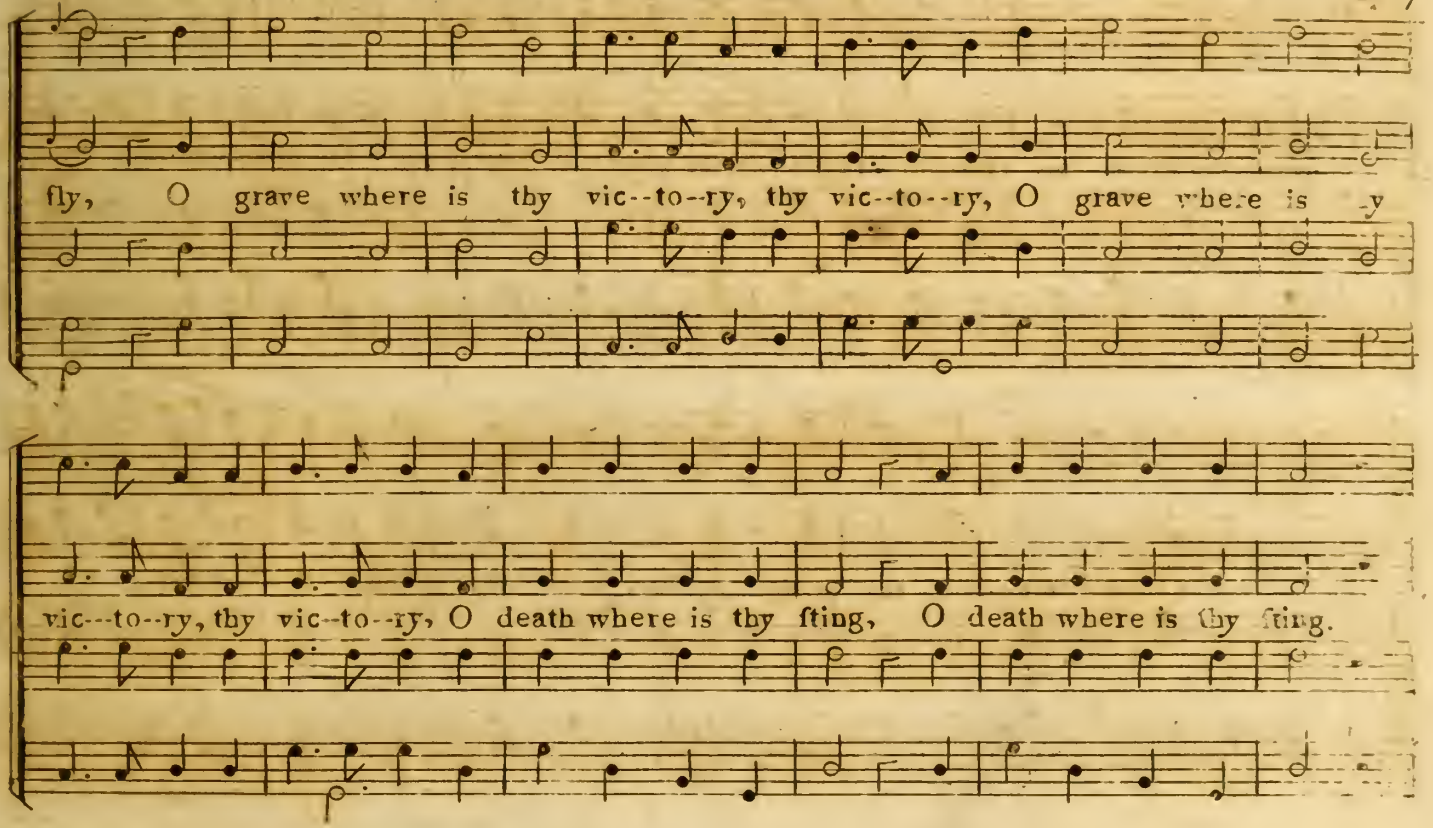
increaſe.

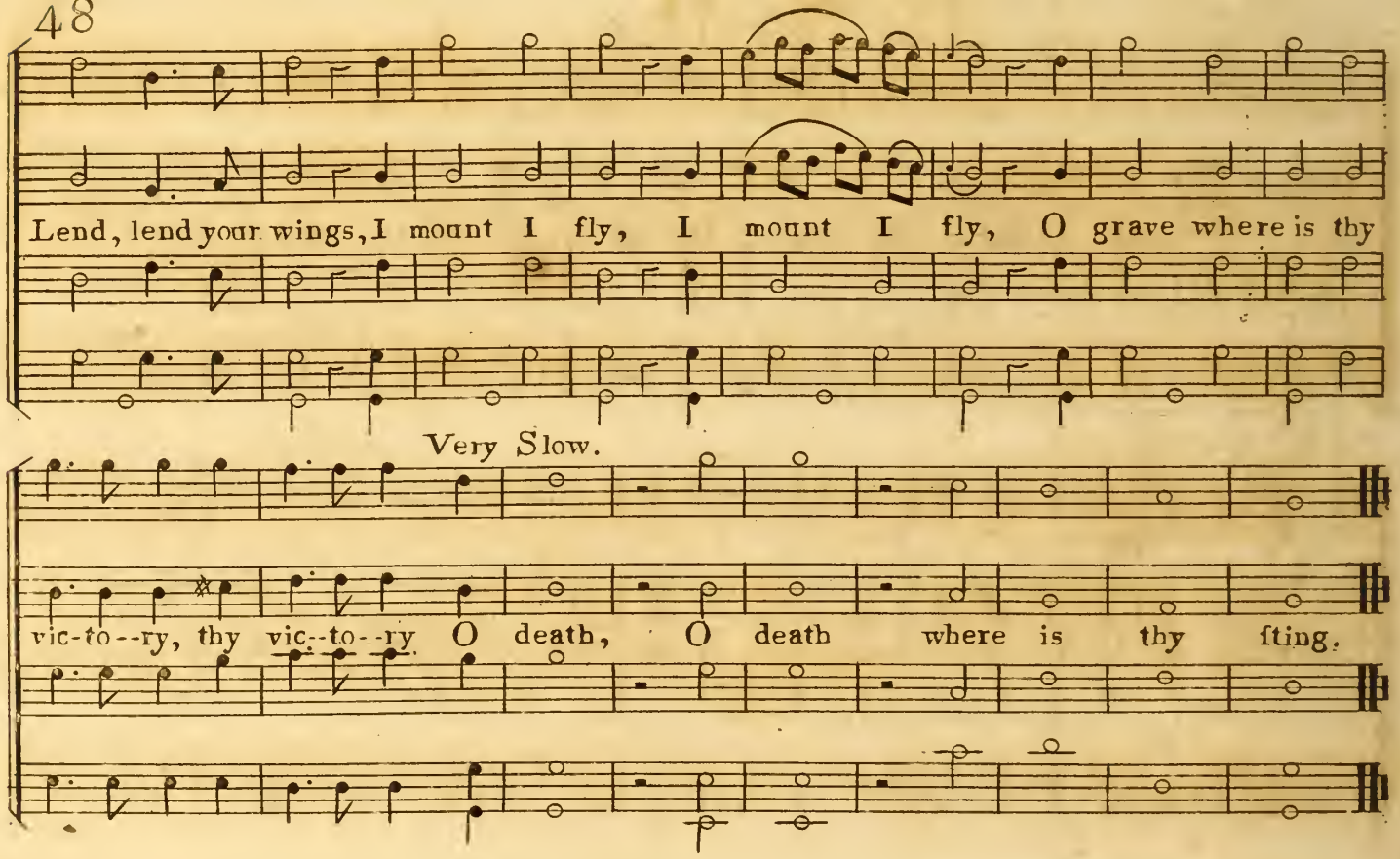
dis----ap--pears Heaven opens on my eyes My ears with ſounds ſe---ra-----phic ring.

Cheerful. with ſpirit

Lend, lend your wings I mount I fly, O grave where is thy vic---to--ry

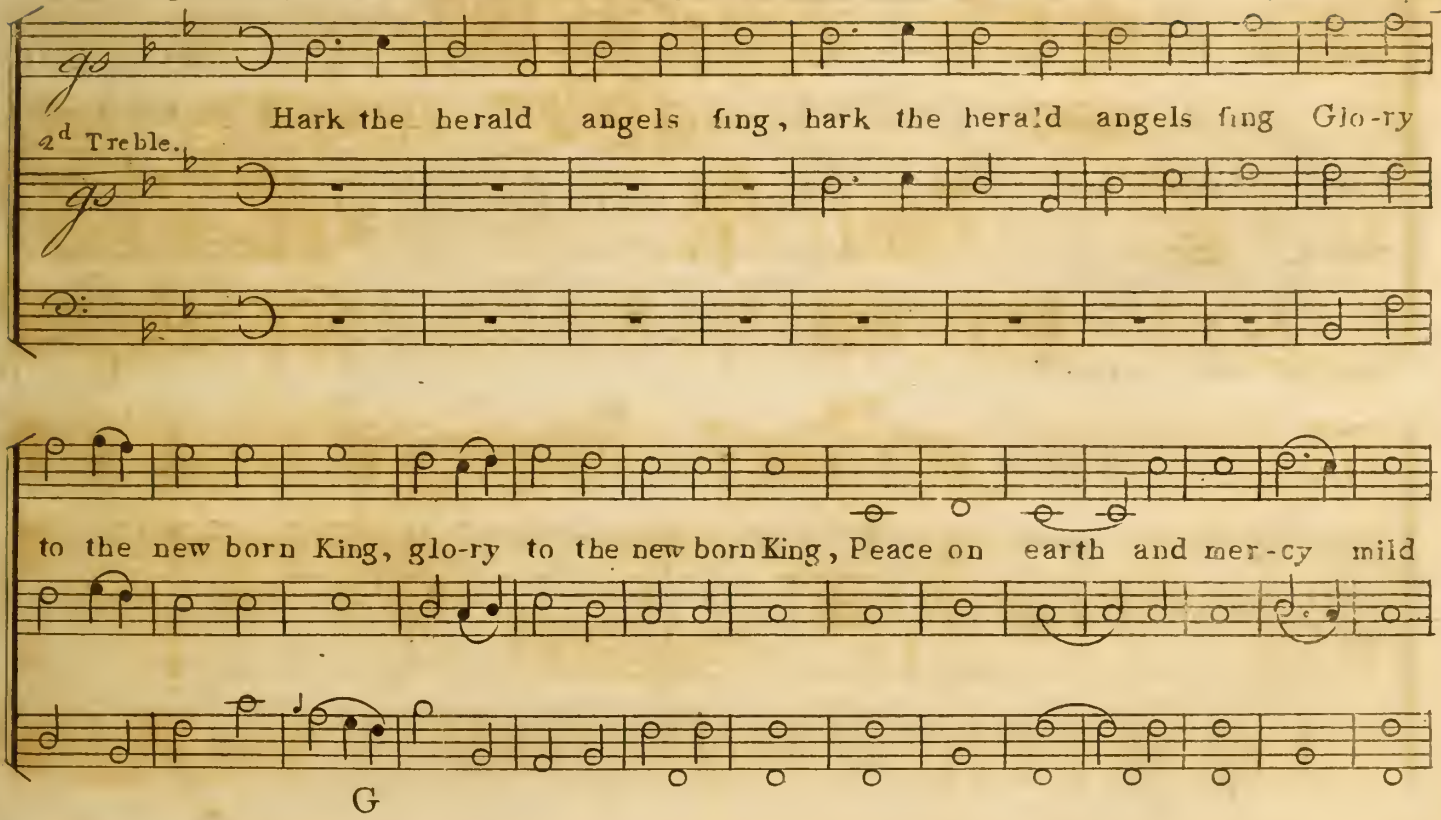

O grave where is thy vic---to---ry, O death where is thy ſting, O grave where is thy
vic--to--ry O death where is thy ſting. Lend, lend your wings, I mount I

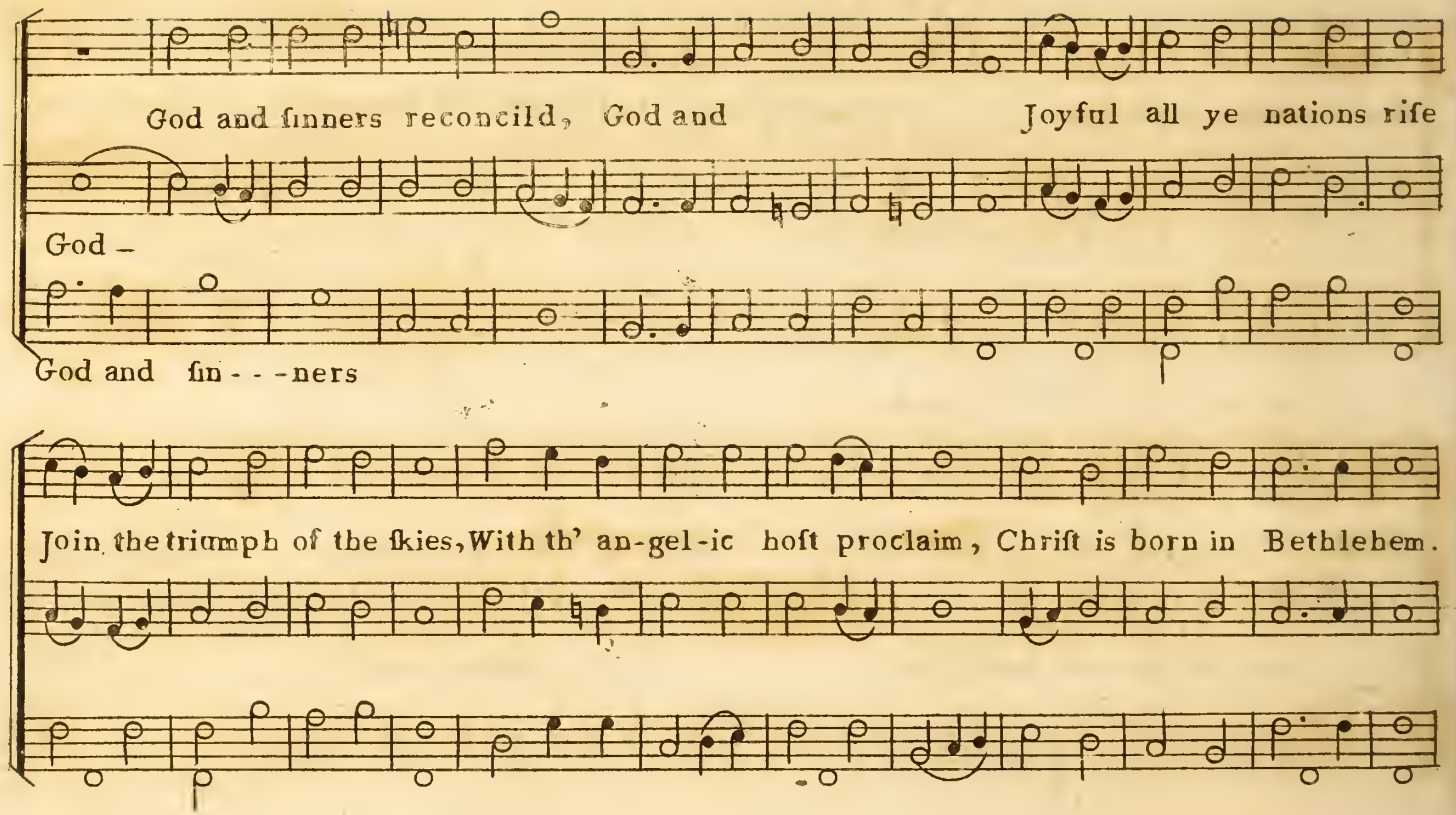

fly, O grave where is thy vic--to--ry, thy vic--to--ry, O grave where is thy
vic--to--ry, thy vic--to--ry, O death where is thy ſting, O death where is thy ſting.
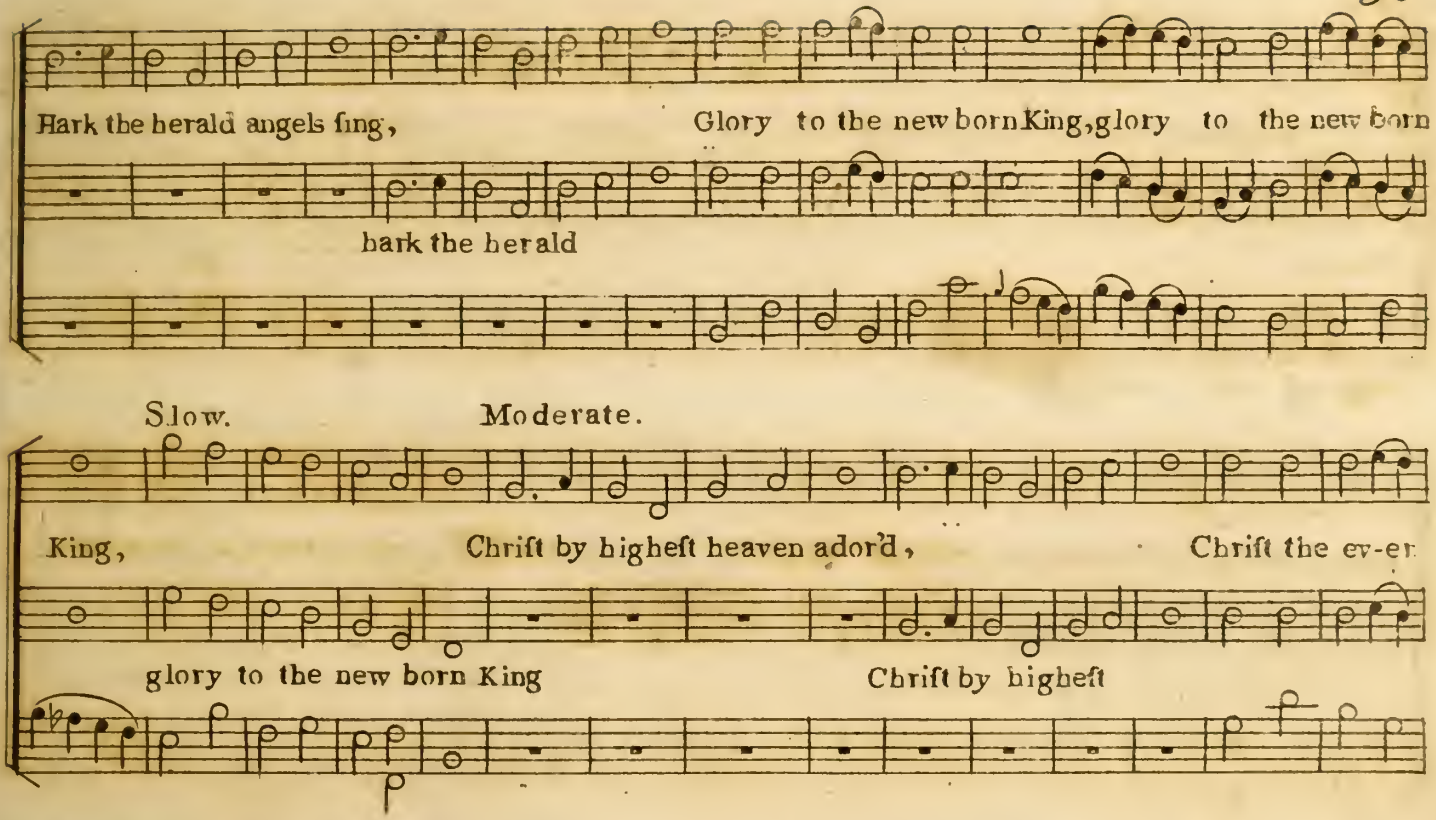

Lend, lend your wings, I mount I fly, I mount I fly, O grave where is thy
Very Slow.
vic-to--ry, thy vic--to--ry O death, O death where is thy fting.

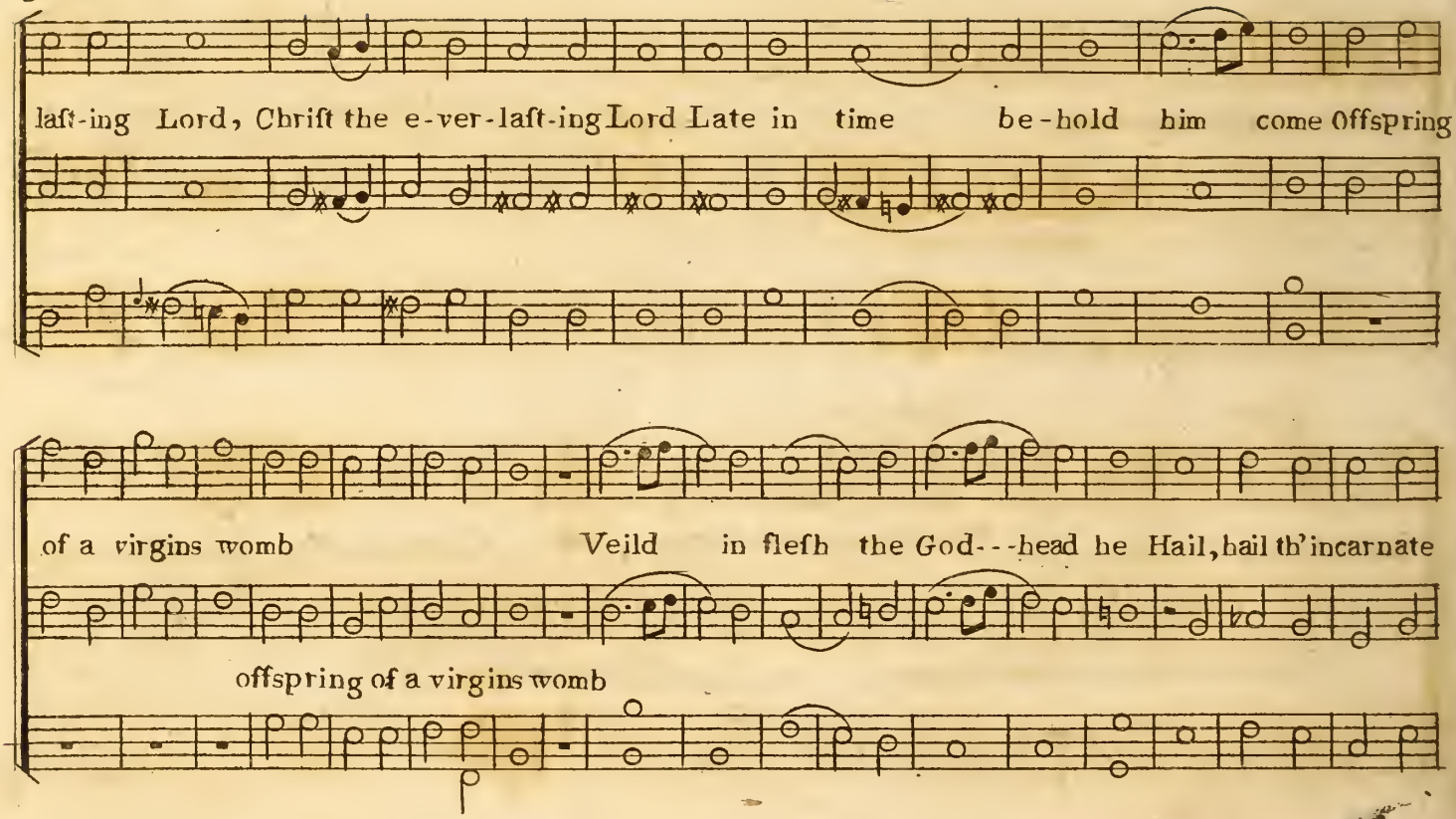
Cheerful. *Air.*

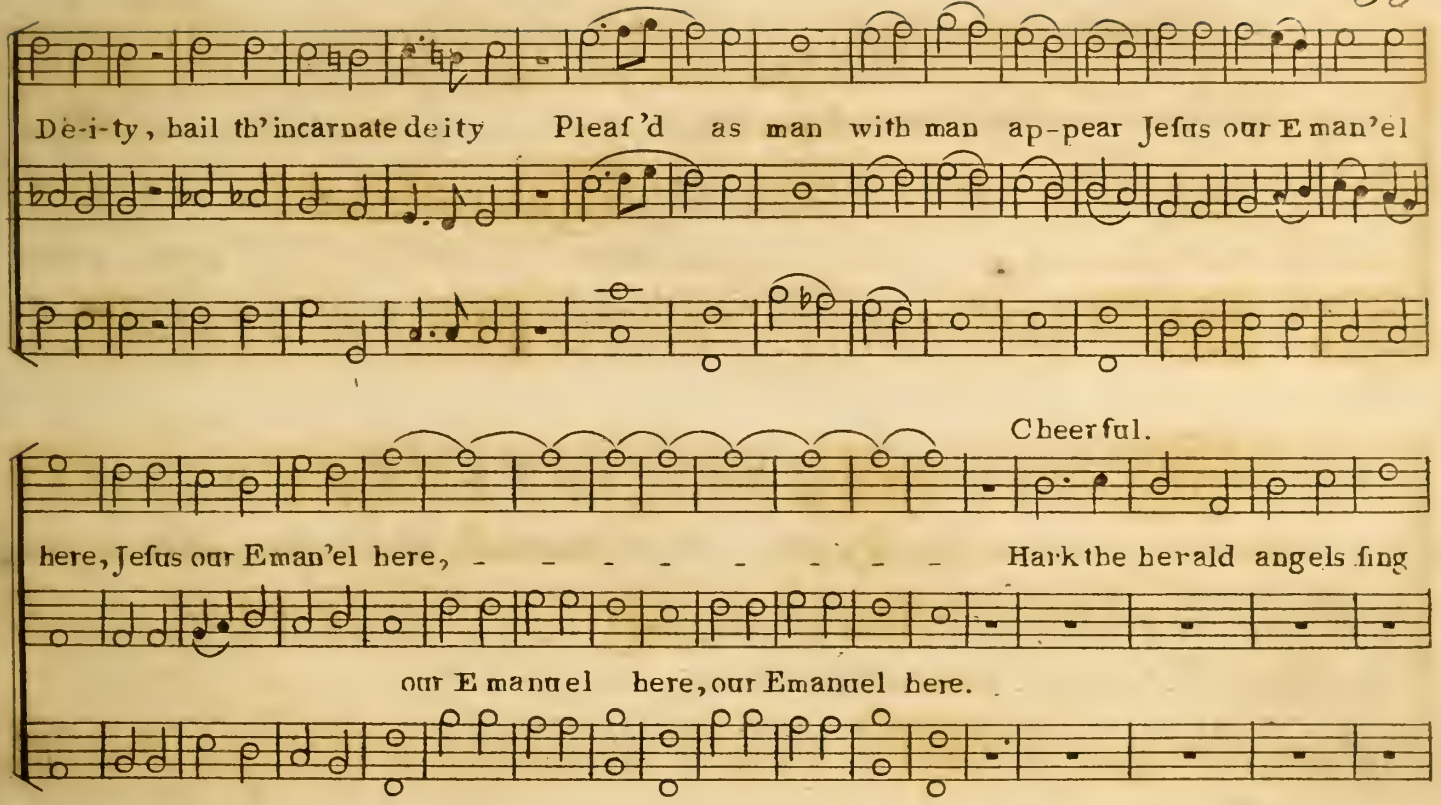
The Herald.
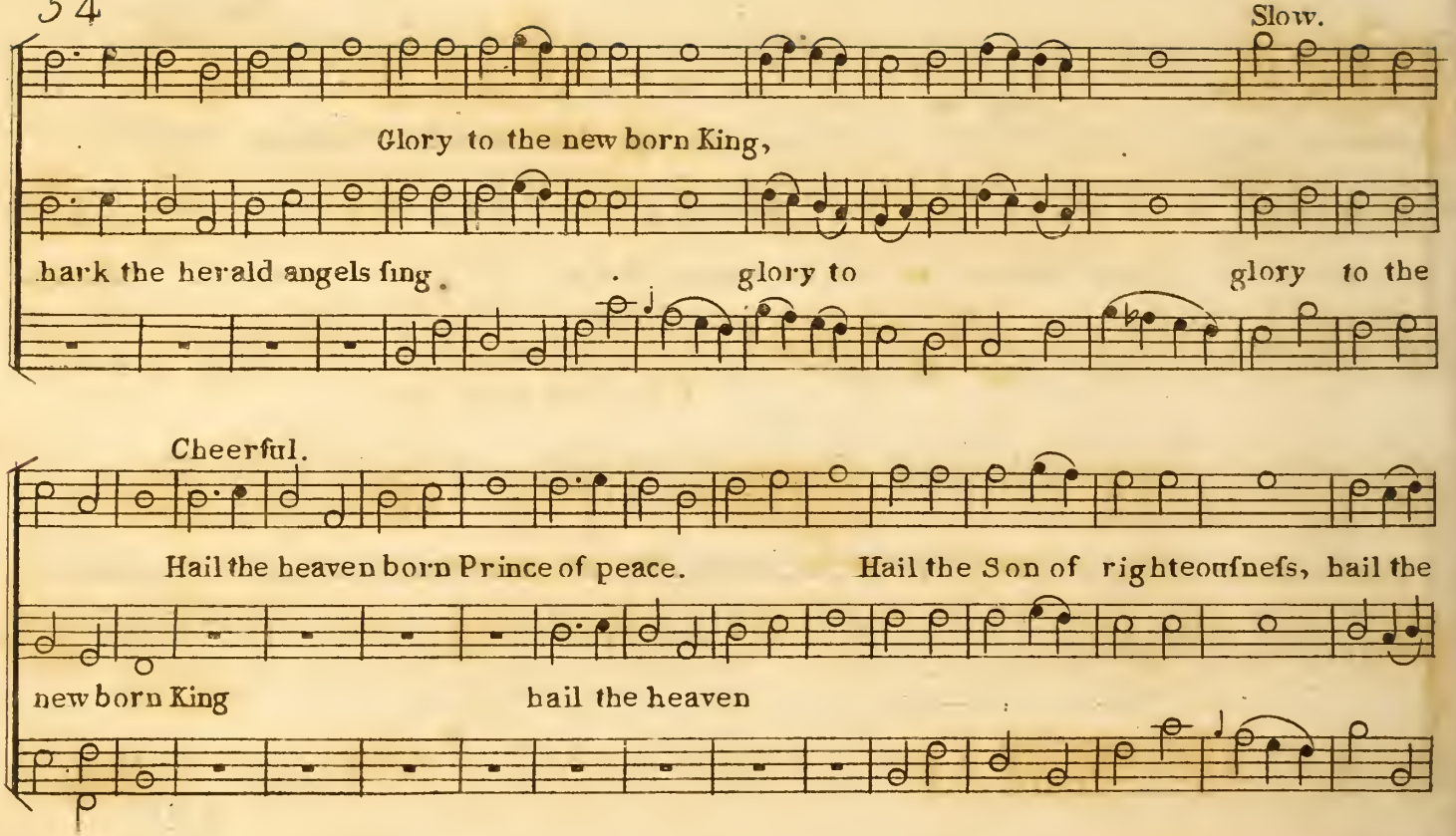


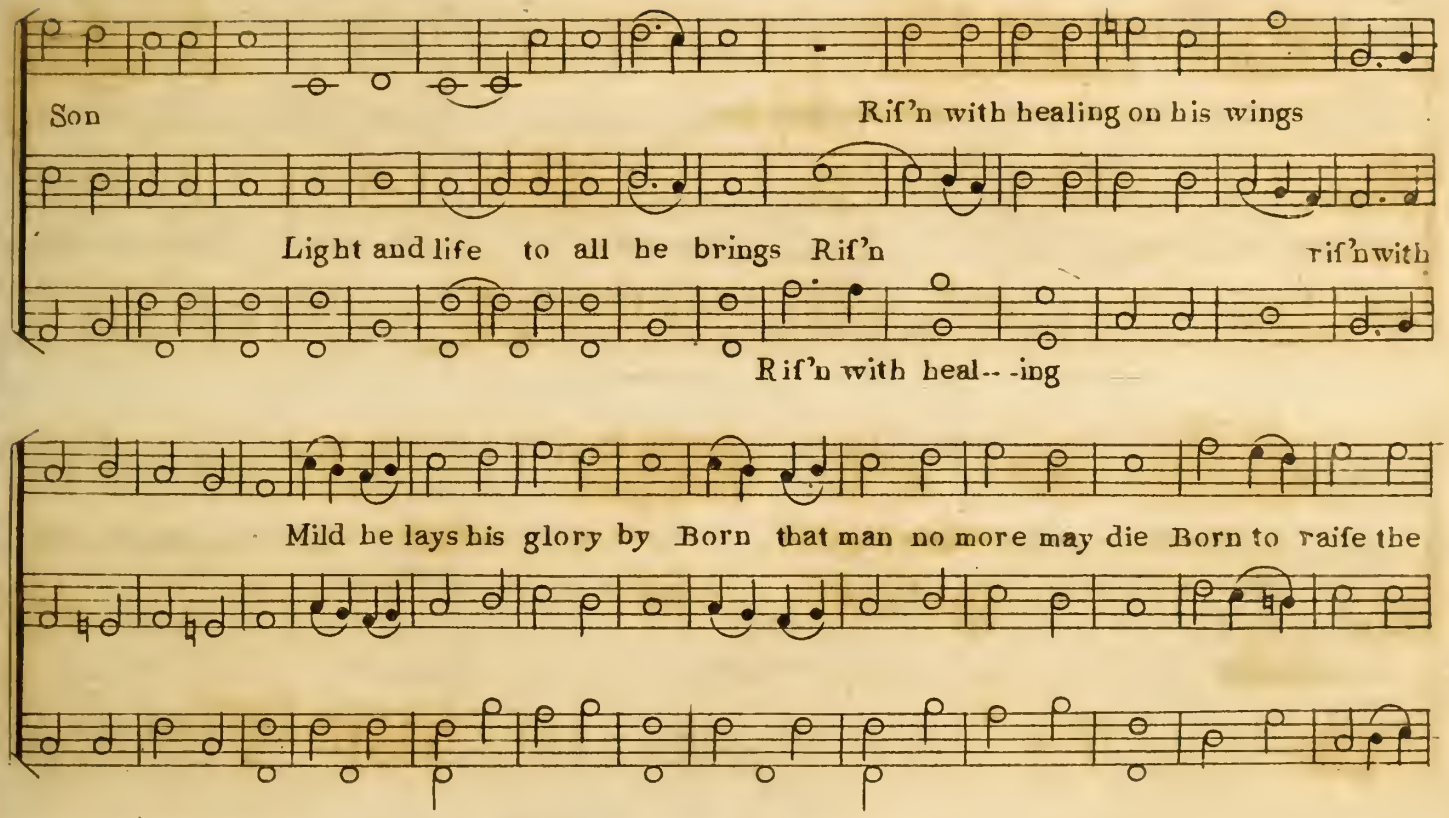

God and ſinners reconcild, God and
Joyful all ye nations riſe
God –
God and ſin - - -ners
Join the triumph of the ſkies, With th' an-gel-ic hoſt proclaim, Chriſt is born in Bethlehem.

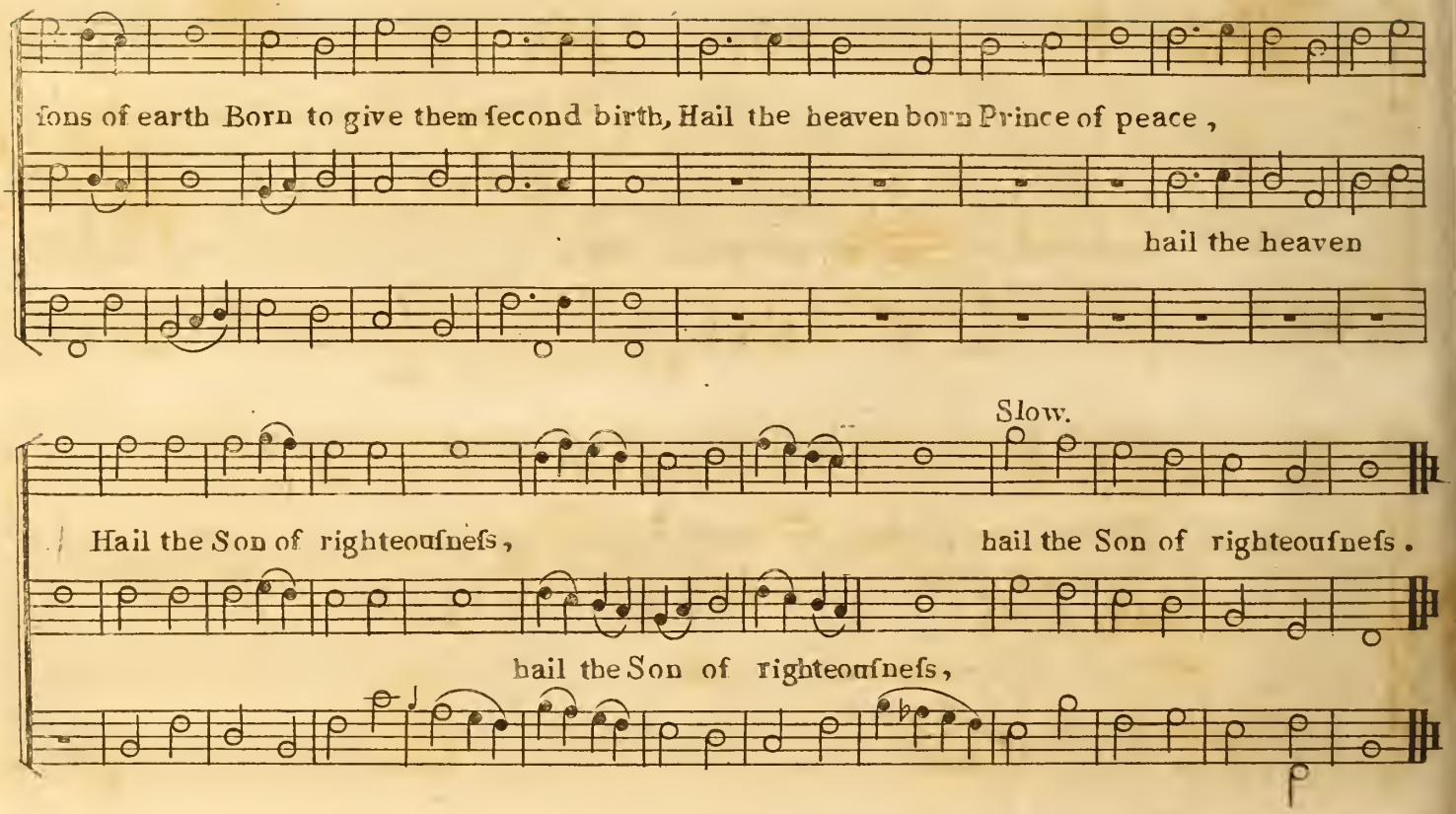

Hark the herald angels ſing,
Glory to the new born King, glory to the new born
hark the herald
Slow.
Moderate.
King,
Chriſt by higheſt heaven ador'd,
Chriſt the ev-er
glory to the new born King
Chriſt by higheſt


laſt-ing Lord, Chriſt the e-ver-laſt-ing Lord Late in time be-hold him come Offspring
of a virgins womb Veild in fleſh the God---head he Hail, hail th'incarnate
offspring of a virgins womb


De-i-ty, hail th' incarnate deity Pleaf'd as man with man ap-pear Jefus our Eman'el
Cheerful.
here, Jefus our Eman'el here, Hark the herald angels fing
our Emanuel here, our Emanuel here.

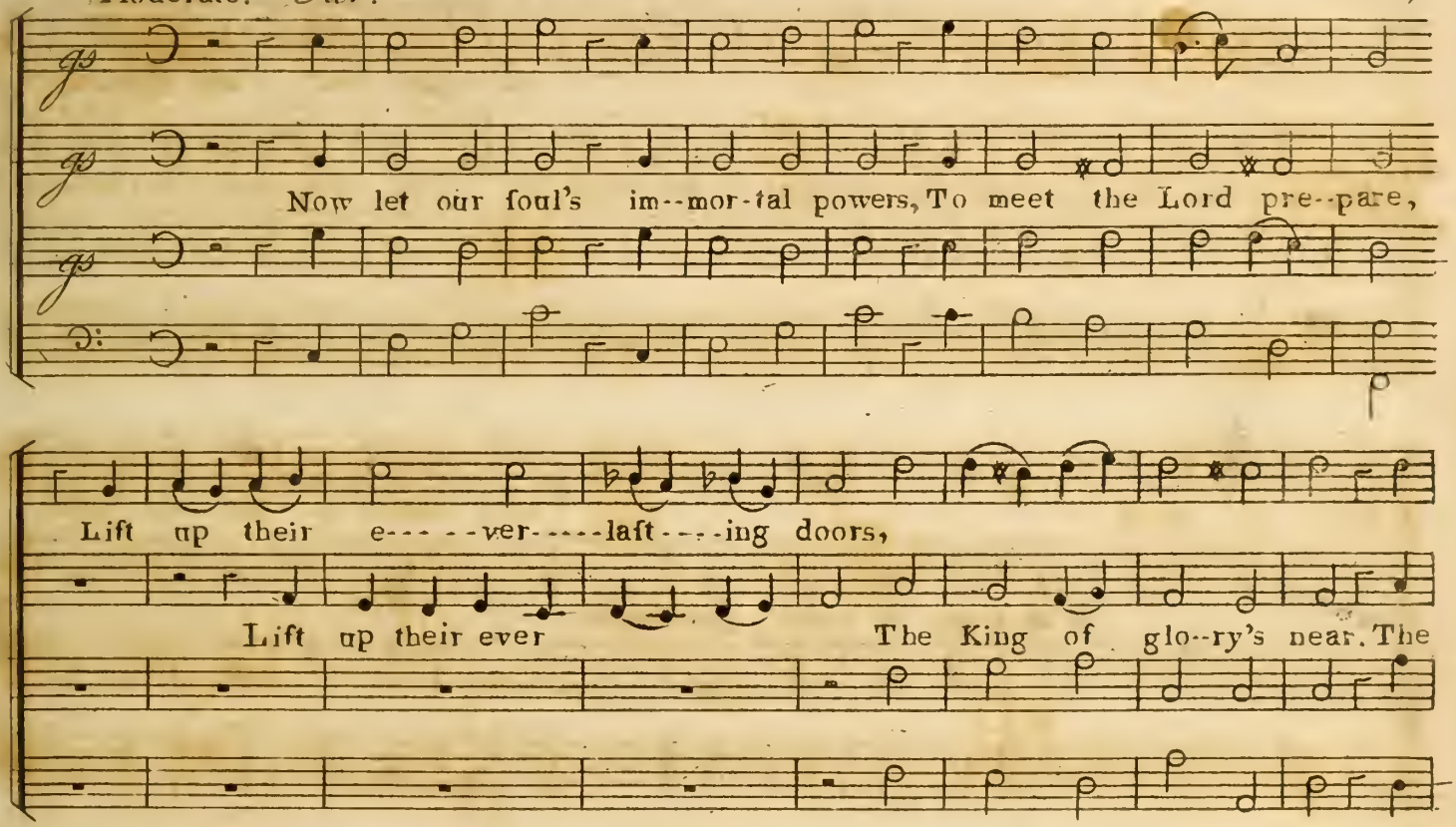

Slow.
Glory to the new born King,
hark the herald angels ſing. glory to glory to the
Cheerful.
Hail the heaven born Prince of peace. Hail the Son of righteouſneſs, hail the
new born King hail the heaven

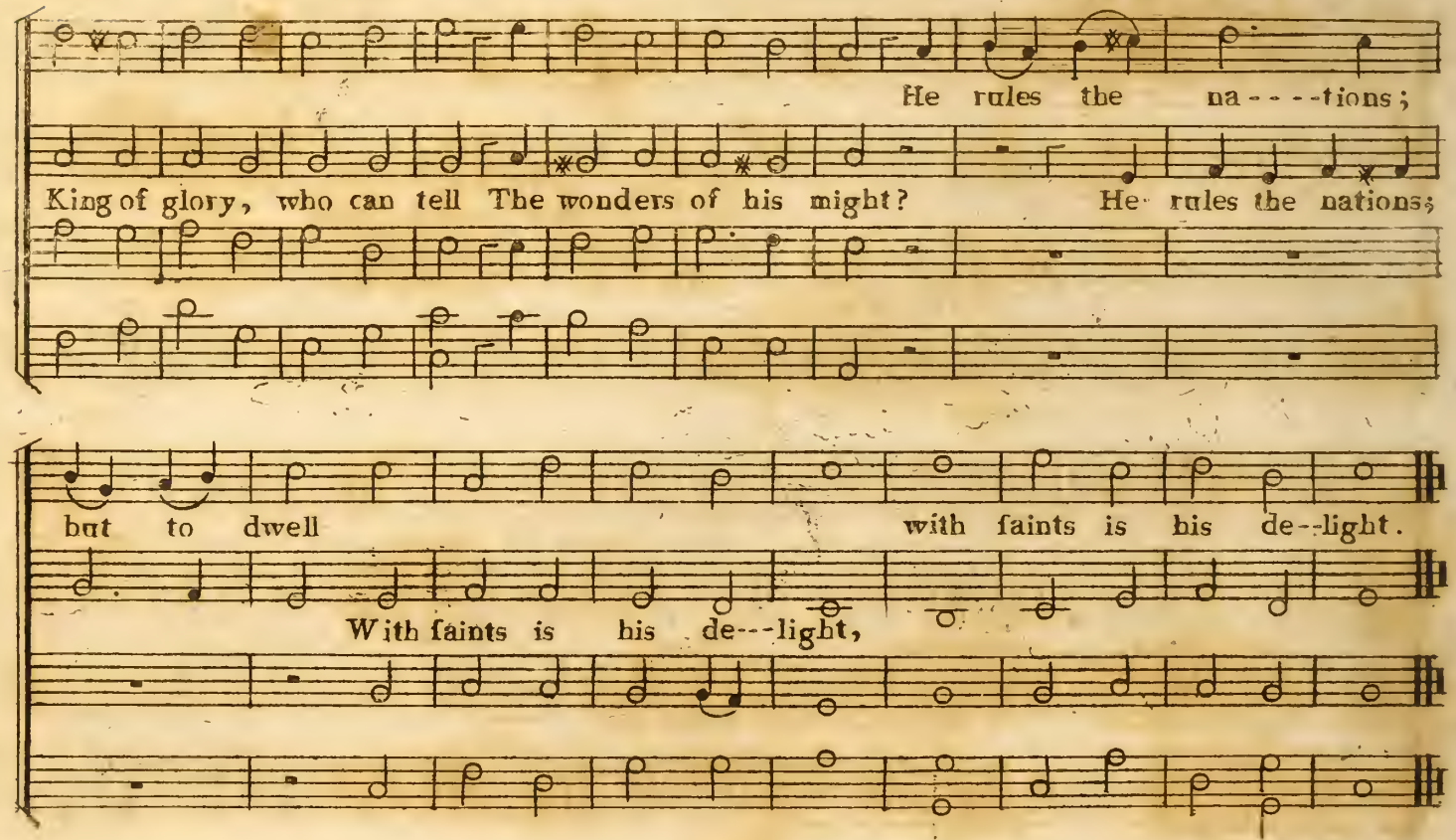

Son
Rif'n with healing on his wings
Light and life to all he brings Rif'n
rif'n with
Rif'n with heal-- -ing
Mild he lays his glory by Born that man no more may die Born to raise the


ſons of earth Born to give them ſecond birth, Hail the heaven born Prince of peace,
hail the heaven
Slow.
Hail the Son of righteouſneſs,
hail the Son of righteouſneſs.
hail the Son of righteouſneſs,

Moderate. *Air.*

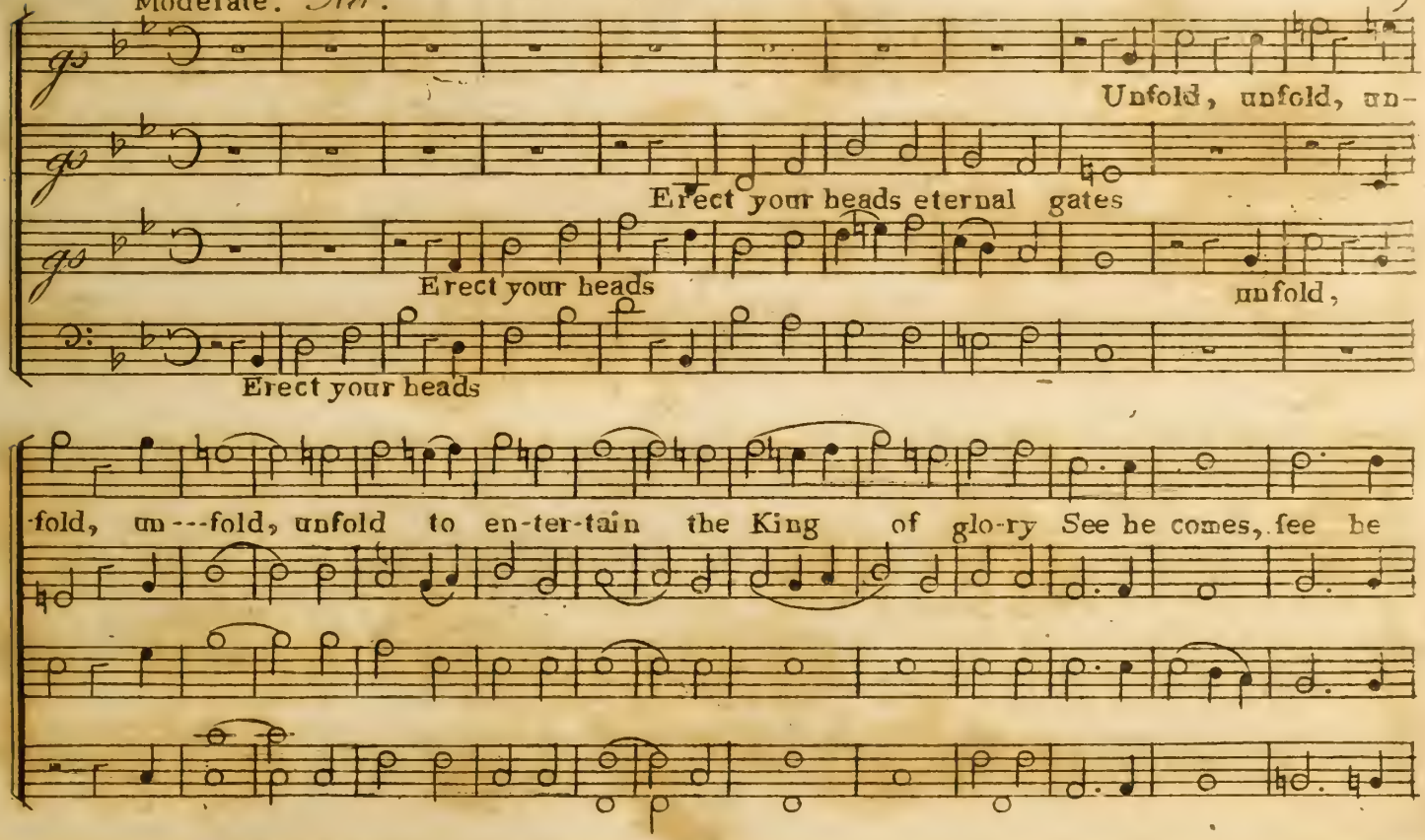
Franklin.

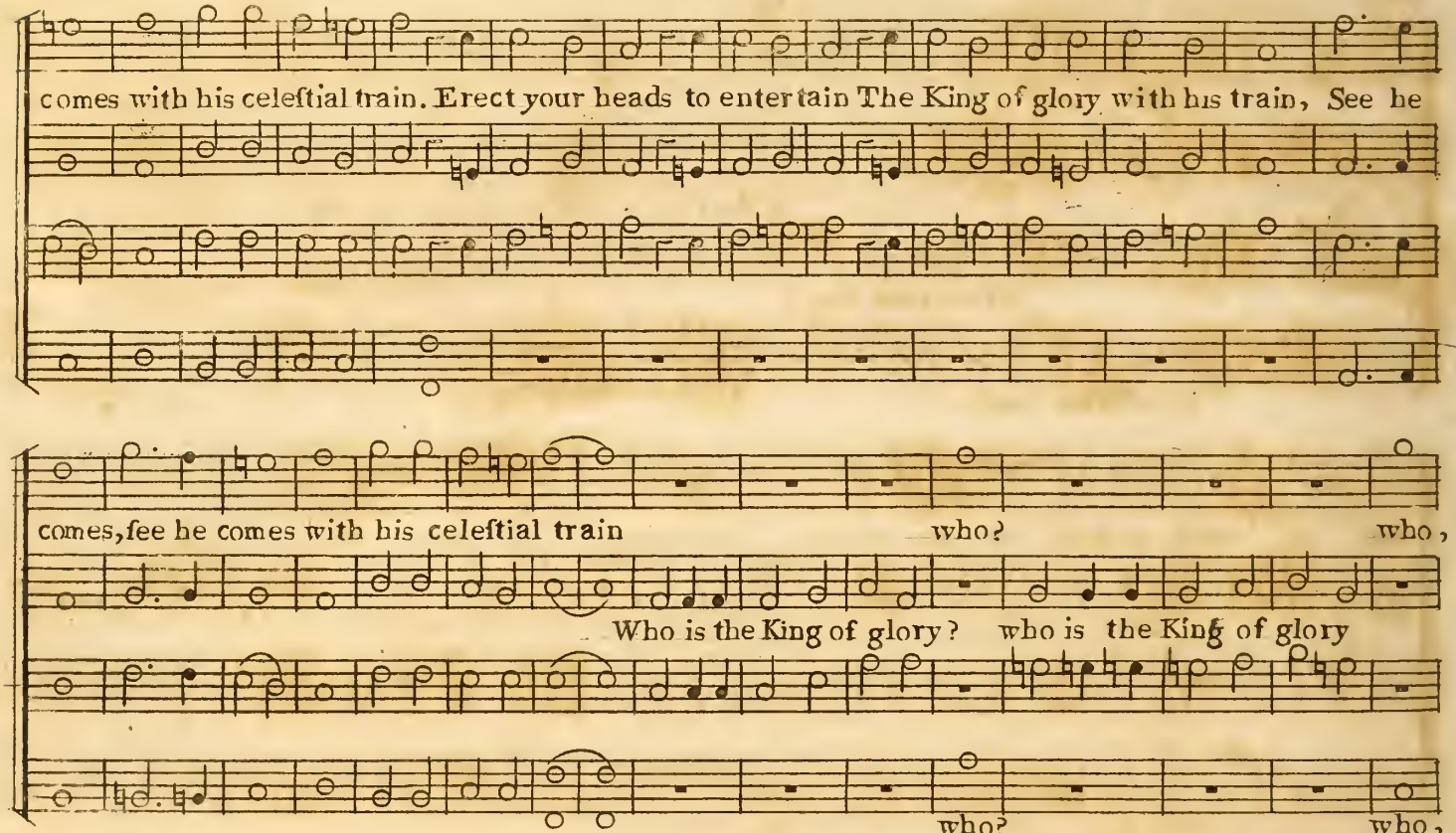


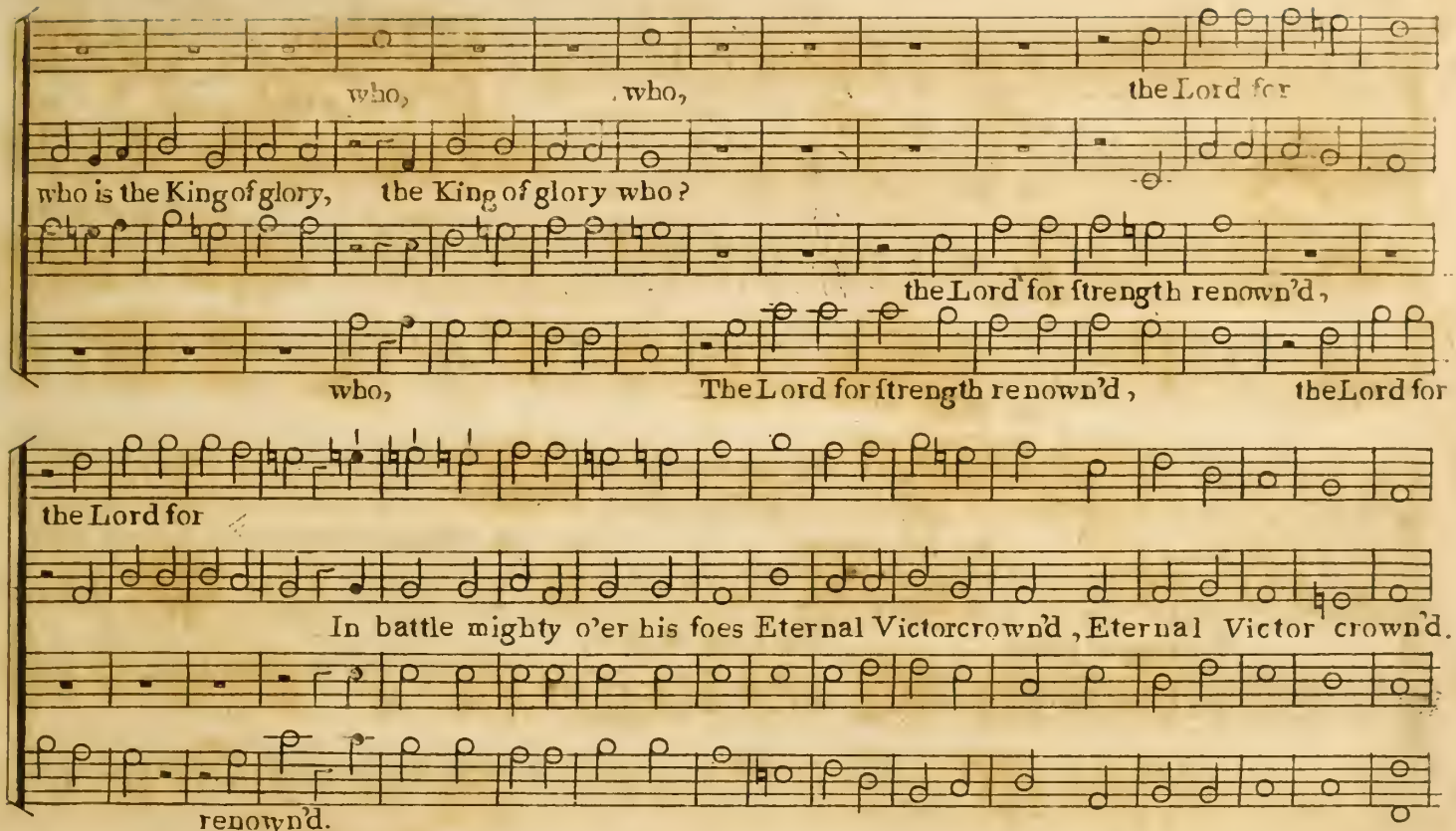

He rules the na----tions;
King of glory, who can tell The wonders of his might? He rules the nations;
but to dwell with faints is his de--light.
With faints is his de---light,

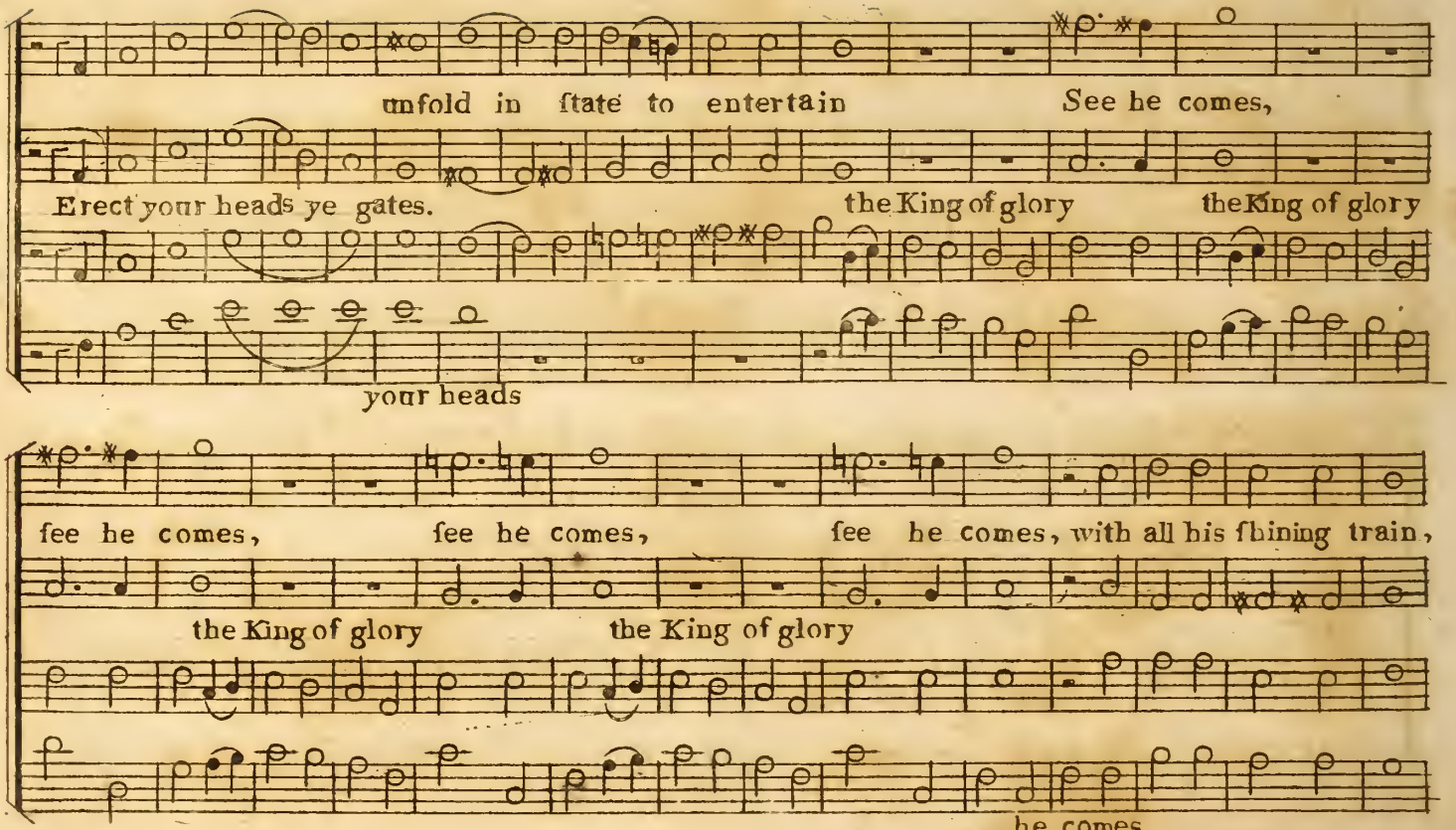
Afcenfion.

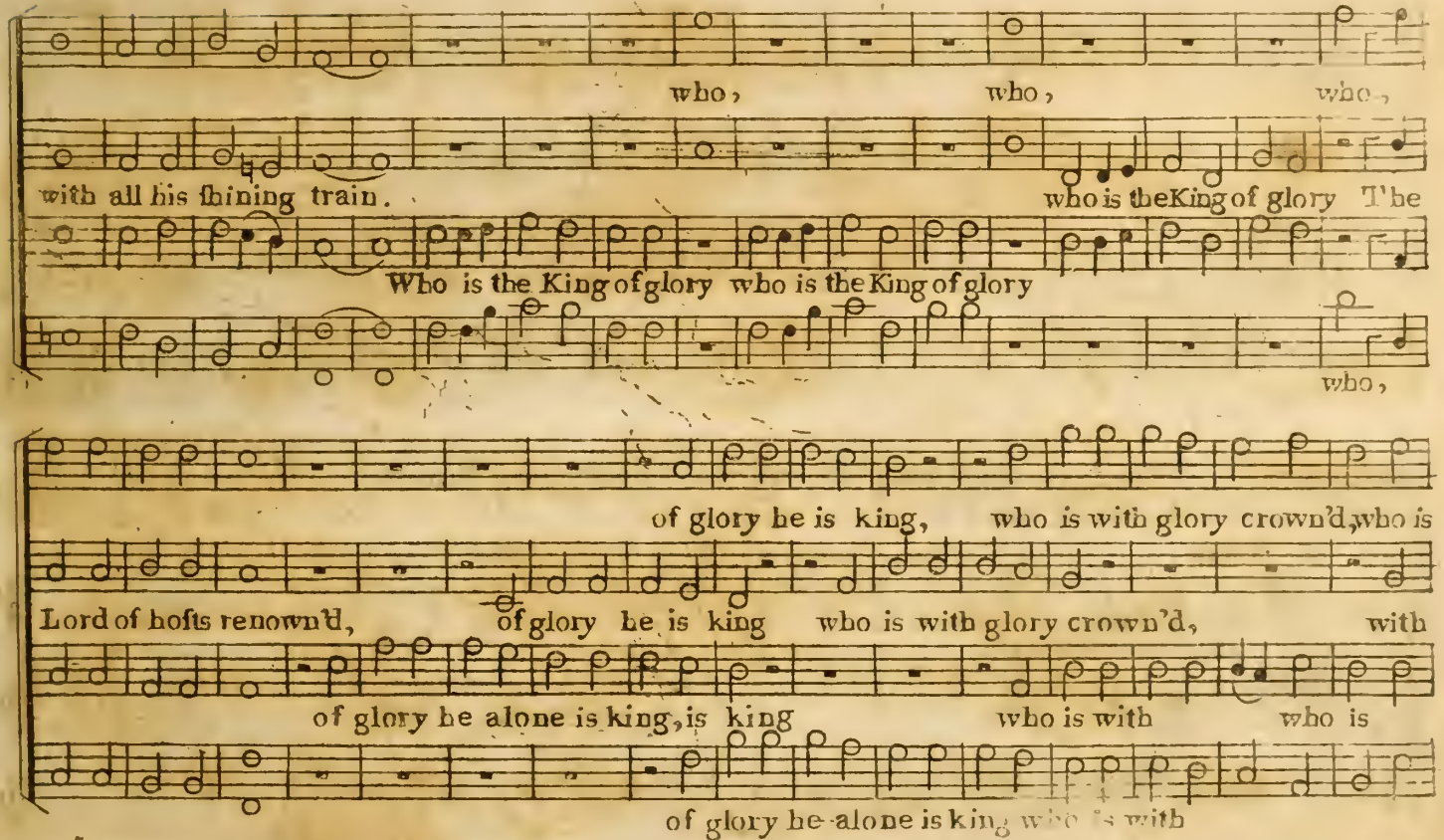
Moderate. *Air.*

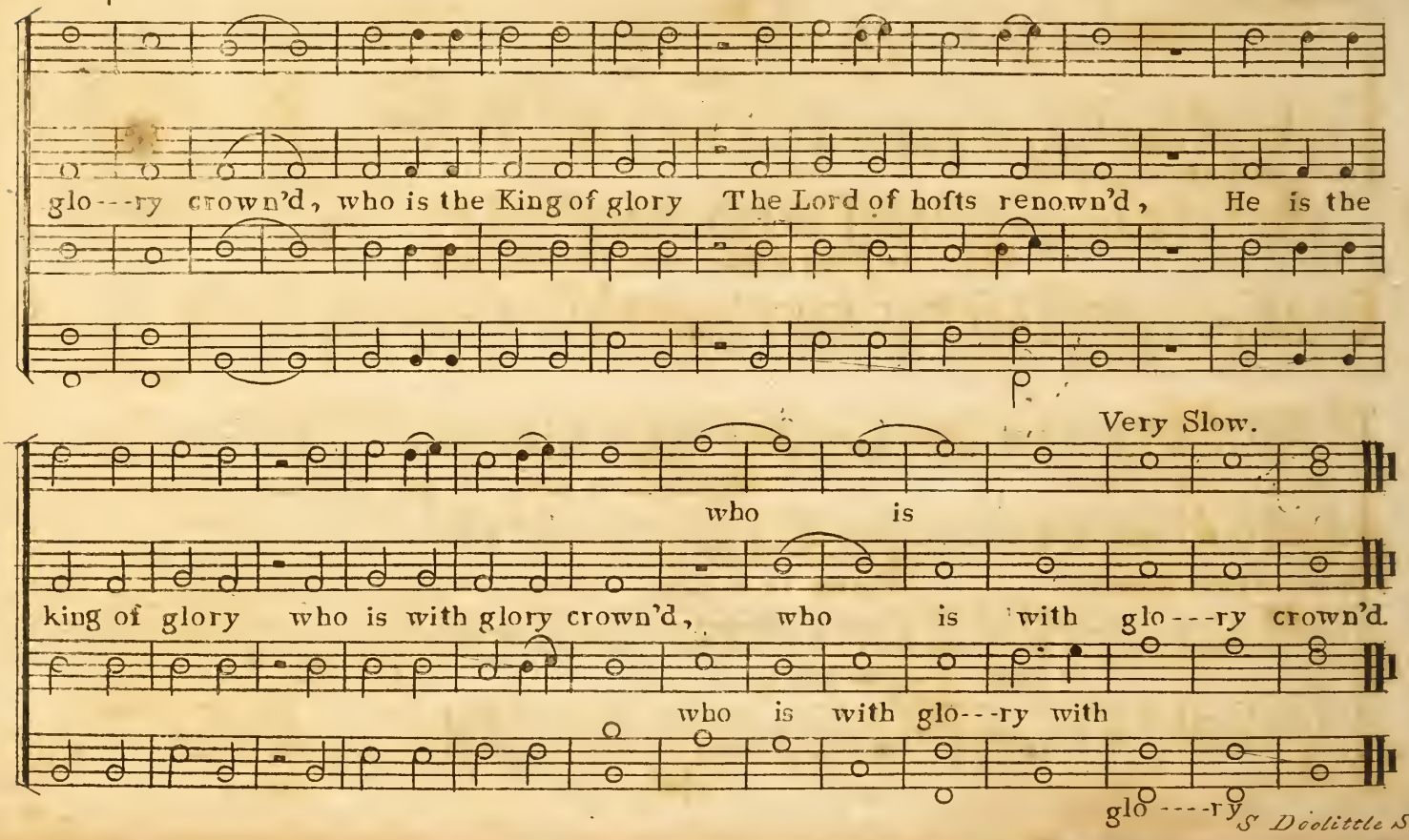



comes with his celeſtial train. Erect your heads to entertain The King of glory with his train, See he
comes, ſee he comes with his celeſtial train
who?
who,
Who is the King of glory? who is the King of glory
who?
who,


who, who, the Lord for
who is the King of glory, the King of glory who?
the Lord for ſtrength renown'd,
who, The Lord for ſtrength renown'd, the Lord for
the Lord for
In battle mighty o'er his foes Eternal Victor crown'd, Eternal Victor crown'd.
renown'd.


unfold in ſtate to entertain
See he comes,
Erect your heads ye gates.
the King of glory
the King of glory
your heads
ſee he comes,
ſee he comes,
ſee he comes, with all his ſhining train,
the King of glory
the King of glory
he comes


who, who, who,
with all his shining train. who is the King of glory The
Who is the King of glory who is the King of glory
who,
of glory he is king, who is with glory crown'd, who is
Lord of hosts renown'd, of glory he is king who is with glory crown'd, with
of glory he alone is king, is king who is with who is
of glory he alone is king who is with



S Doolittle Sculp